

Town Island Underwater Archaeology Project

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Final Report by William Jeffery

Report compilation

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Hong Kong Underwater Heritage Group

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Non-technical summary

A Licence to conduct a Marine Archaeological Investigation off Town Island, Sai Kung was issued to Dr. William Jeffery by the Antiquities and Monuments Office on 23 September 2013. The site is located in 4-5 metres of water in a small bay off the northern coastline of Town Island, an area investigated in 2010 and it was recommended that a more comprehensive survey be undertaken. Town Island is located along the coastal trading route between east China, Hong Kong, the Pearl River and Guangzhou. It was named on late Ming Dynasty charts and recognized as an important coastal navigation feature in accessing other sections of the coast. This second survey and surface collection of hundreds of the ceramics located on the seabed was implemented from 1 July 2014. A team of about 20 local and foreign divers participated in the 15-day project. The majority of the recovered ceramics have been interpreted as from a 150-200-year period during the mid to late Qing Dynasty. A small number of ceramic sherds were interpreted as dating somewhere within the period spanning the late 13th to early 17th century (Yuan-Ming). The majority of the ceramics are considered to relate to coastal traders and fisherfolk who used the bay as an anchorage up until the mid to late 20th century, perhaps beginning in the Yuan-Ming period, or even earlier. Excavation may help to reveal more ceramics from earlier periods. No shipwreck sites were found to be associated with the ceramics. It was observed at the site during the project that there was contemporary interest in souveniring finds, which was mitigated through the recovery of the objects. This report was written by Dr. William Jeffery, Dr. Mick Atha, Joyce Kam and other members of the Hong Kong Underwater Heritage Group.

非技術性概要

古物古蹟辦事處於2013年9月23日給予 Dr. William Jeffery 博士在西貢伙頭墳洲附近水域考古研究的許可。

研究地點位於伙頭墳洲北面的一個小海灣，大概4至5米深。該區域早於2010年被發現，當時便提出了進行全面勘測的建議。伙頭墳洲處於古時中國東部、香港、珠江與廣州之間的海上貿易航線，在明朝晚期的海圖中曾有記載為到其他海岸的重要導航標誌。

此次二度考察由大約20名本地及國外潛水人員分成數小隊，於2014年7月1日起進行了15天的調查，並在海床表面收集上百件瓷器及瓷碎片，初步可判定大部分均介乎清中晚期的150到200年之間，小部分碎片更可追溯到13世紀末到17世紀，即元及明朝。此海灣自元明或更早時期，直至20世紀中末期間，一直都是沿海商船和漁民拋錨的地方，所以初步相信這些瓷器都是他們遺留之物。進一步挖掘有機會發現更早

期的瓷器，對此區域的考古工作將有莫大裨益。這次並沒有發現與這些瓷器有關的沉船，但在考察過程中注意到市民有興趣收集瓷器碎片作紀念品，勘測小隊則透過及時回收幸免古物流失。

本報告由 Dr. William Jeffery 博士、Dr. Mick Atha 博士、Joyce Kam 及香港水下文化遺產小組各成員合力撰寫。

1. Introduction

1.1 Introduction

From 2009-2011, the Hong Kong Underwater Heritage Group (HKUHG) implemented a project titled *Surveying and Documenting the Underwater Heritage of Hong Kong - Stage 1*, being the development of a database of Hong Kong's underwater cultural heritage (UCH) sites and the survey of two types of underwater cultural heritage sites (HKUHG 2015; Jeffery et al. 2013).

One of the surveyed sites was an area of seabed off Town Island (伙頭墳洲, Fo Tau Fan Cha), 21 km east of Central, Hong Kong Island where over 300 ceramic pieces were recorded and 22 recovered. The ceramics comprised of blue and white porcelain and low-fired pottery, mainly from the mid-to late Qing Dynasty, but a few could have been older, possibly from the Ming Dynasty. This dating was only tentative, and it was suggested there could be more value in the material. It was therefore recommended:

...another survey be conducted at Town Island. Many more objects were observed during this first survey and it is potentially only a matter of time before 'treasure hunters' find the site and interfere with it. It is also possible that one or more shipwrecks are located there. Currently the site offers research potential in 17th to 19th century trading and voyaging, and it could potentially be related to earlier trading. It is also recommended that the recovered objects from the Town Island site should be considered for an exhibition within an appropriate Museum.
(HKUHG 2012:30)

The aims of this new project came directly out of this Stage 1 work. This was stated in a 2013 Application for a Licence to Excavate and Search for Antiquities, which stated:

To research the nature, extent and history of this site through an analysis of the ceramics and to exhibit the material in context with the maritime history of the Pearl River Delta at the Hong Kong Maritime Museum.

An application to fund this project was submitted to the Lord Wilson Heritage Trust. An amount of \$210,120 was submitted, however only \$44,320 was awarded, being for the excavation and conservation component only. The museum exhibition at the Hong Kong Maritime Museum was not funded, and the museum was not prepared to initiate this at

this early stage. They were prepared to support the project through storing and conserving the objects, and to mount an exhibition if future funding could be found.

1.2 Legislation pertaining to underwater cultural heritage sites

The following pieces of legislation are applicable to the assessment of underwater cultural heritage sites in Hong Kong:

- *Environmental Impact Assessment Ordinance (Cap 499 S16)* and the associated *Technical Memorandum on the EIA Process (EIAO-TM)*;
- *Antiquities and Monuments Ordinance (Cap 53) (AM Ordinance)*;

Environmental Impact Assessment Ordinance (Cap 499)

The *EIAO-TM* outlines the approaches required in investigating and assessing the impacts on underwater cultural heritage sites:

Annex 19: "There is no quantitative standard in deciding the relative importance of these sites, but in general, sites of unique archaeological, historical or architectural value will be considered as highly significant. A baseline study shall be conducted: (a) to compile a comprehensive inventory of places, buildings, sites and structures of architectural, archaeological and historical value within the proposed project area; and (b) to identify possible threats of, and their physical extent, destruction in whole or in part of sites of cultural heritage arising from the proposed project."

The *EIAO-TM* makes it mandatory for all designated projects, including offshore projects such as cable laying, pipelines, wind farms and resort development to complete an Environmental Impact Assessment (EIA) which includes a Marine Archaeology Investigation (MAI). These investigations combine historical research and geophysical surveys of the development area to search for underwater cultural heritage sites that could be impacted by the development. The MAI process is directed totally by the development requirements and is restricted to the small areas of seabed being developed. In the c. 140 MAIs conducted to date, only one site of archaeological potential appears to have been located (HKUHG, 2015; Joseph, 2015).

Antiquities and Monuments Ordinance (Cap 53)

The *Antiquities and Monuments Ordinance (Cap. 53) (AM Ordinance)* provides statutory protection against the threat of development on Declared Monuments, historical buildings and archaeological sites to enable their preservation for posterity. The *AM*

Ordinance also establishes the statutory procedures to be followed in making such a declaration.

This Ordinance provides for the preservation of objects of historical, archaeological and palaeontological interest...”

The Ordinance defines an antiquity as a relic (a movable object made before 1800) and a place, building, site or structure erected, formed or built by human agency before the year 1800. The Ordinance also states, amongst other things, that the discovery of an antiquity shall be reported to the Antiquities Authority (Secretary for Development); that ownership of all relics discovered after 1976 shall be vested in the Government; that the Authority can declare a place, building, site or structure to be a monument, historic building or archaeological or palaeontological site or structure (and therefore introducing certain additional controls for these sites); and that licences and permits can be granted for excavation and for other work.

Archaeological Resources

Surveys have been undertaken to identify the heritage of Hong Kong beginning in the 1980s with archaeological site surveys, built heritage surveys from the 1990s and intangible heritage from 2009. The AMO has established boundaries for the identified sites and a set of administrative procedures for the protection of the sites of archaeological interest. However, the present record of sites of archaeological interest is known to be incomplete as many areas have not yet been surveyed. Therefore, procedures and mechanisms which enable the preservation and formal notification of previously unknown archaeological resources that may be revealed or discovered during project assessment or construction, must be identified and implemented at an early stage of the planning of a project. The AMO provides a list of 208 Sites of Archaeological Interest (up to November 2012) (Antiquities and Monuments Office of Hong Kong (AMO), 2012).

No similar territory wide survey of underwater cultural heritage has been conducted in the Hong Kong Special Administrative Region (HKSAR).

Section 11 of the *AM Ordinance* requires any person who discovers an antiquity, or supposed antiquity, to report the discovery to the Antiquities Authority. By implication, construction projects need to ensure that the Antiquities Advisory Board (AAB) is formally notified of archaeological resources which are discovered during the assessment or construction of a project.

1.3 Geotechnical data

Generally, the submarine deposits in the Hong Kong region are subdivided into two formations, Chek Lap Kok Formations and the overlying Hang Hau Formations.

The Chek Lap Kok Formations, the lowest part of the Quaternary succession are considered to be Middle to Late Pleistocene in age and consists of colluvium, alluvium and lacustrine sediments (Fyfe et al. 2000). The marine sediments on top of this formation are sediments related to the Holocene period (from about 13,000 BP to the present day) and referred to as the Hang Hau Formations consisting of clayey silt sediments and some sand (mud, sandy mud).

The Sham Wat Formation, found between Chek Lap Kok Formations and Hang Hau Formations is considered to be the Eemian deposit with uncertain age and consists of soft to firm silty clays with yellowish mottling. This formation is presently not widespread but only in subcrop beneath the Hang Hau Formation (Fyfe et al. 2000).

More modern sediments are related to the discharge from the Pearl River, (and which would have an effect on the project area, being located down-stream from the mouth of the Pearl River) having a seasonal discharge of about 370,000 million cubic metres each year (ibid). They consist of sand, mud and some gravel.

Fyfe, et al. (2000:40) further explains the rate of sedimentation:

In general, present day sedimentation rates in Hong Kong waters are low, though they were undoubtedly greater earlier in the Holocene when sea level was rising rapidly. ... Without tidal flushing, the sediment entering Victoria Harbour from the Pearl River, sewage solids and losses from dredging and reclamation might be expected to raise the seabed level by 40mm per year. However, comparison of Hydrographic charts of Victoria Harbour from 1903 to 1980 revealed no conclusive evidence of net sedimentation, implying that the seabed is a state of dynamic equilibrium. Assuming that sedimentation in Hong Kong waters began about 8 000 years ago, deposition of the 10 to 20 m of marine mud must have occurred at an average sedimentation rate of between 1.25 and 2.5 mm per year. Available evidence indicates that the rate of Holocene sedimentation has not been steady. Radiocarbon dating suggests that the majority of sedimentation has taken place over the past 4 000 to 5 000 years.

During the late Pleistocene period (18,000BP) sea levels began to rise until about 6,000 years BP and which is about the level of present day sea level. 'The extent of the rise could be as great as perhaps 140 metres in parts' (Fyfe et al. 2000: 40).

The sediments of the Late Holocene period, considered to be relatively homogenous very soft to soft silty clay and with high moisture content, offers the greatest potential (as compared to the surface of the seabed which is often found to have been disturbed

by fishing and other shipping related activities) to include well preserved remains associated with the occupation and use of the islands in Hong Kong waters. These remains could include shipwrecks.

The seabed in the northern bay of Town Island is flat and comprising clayey silt sediments with some sand, and the depth of water is about 4-5 m. Fauna usually associated with corals were present but they were not extensive. Sand composition at the site ranged from an assortment of pebbles (in a variety of shapes, sizes and colours), as well as disintegrated shells and the remains of hard corals that have broken down over time. Many rocks and boulders can be found closer to shore. A stream bed on Town Island enters the bay about 150m south of the site where the coastline features a small rocky beach (Figures 1 & 2).

1.4 Project Aims

The aims of this project were to:

- research the nature, history and significance of an area of seabed located in a small Town Island bay through conducting a survey and surface artefact recovery project
- mitigate the impact of collectors ('treasure-hunters') through recovering surface located objects
- investigate the possibility of a shipwreck being located at the site
- investigate the possibility that the objects are related to local or regional trading, or for local use.

2. Project Background

2.1 Site Location

Town Island (shown in red in Figures 3 & 4), is located approximately 20km northeast of Hong Kong island, and south of the former High Island in Sai Kung.

Formerly also known as Fo Tau Fan Chau (伙頭墳洲) and Dawn Island (CLP, 2010), its surrounding islands—High Island (to the north), Bluff Island (to the southwest), Wang Chau (to the southeast) and Basalt Island (to the south) —are all dedicated geopark sites known for their hexagonal rock columns formed by acidic rhyolite $\frac{3}{4}$ dacite porphyroclastic lava some 140 million years ago (Hong Kong Geopark, 2011).

Roughly rectangular, Town Island measures 1km from north to south and 0.5km east to west. Its highest point is 73m above sea level and much of its interior comprises undulating slopes, semi-wild shrub land and small woodlands (Stokes 2007: 158-159).

The site is located in about 4-5 metres of water, in the bay at the northern end of the island. This bay would provide good shelter to small and medium sized boats (fishing vessels and coastal traders) when the wind is coming from the south.

2.2 Historical background

The documented maritime activities in Sai Kung region which encompass Town Island began with pearl fishing over 1,100 years ago. Being on the route from Southeast China to Hong Kong Island, the area would have been used as a natural typhoon shelter and rest area for trading and fishing boats, from at least the Tang Dynasty (618-907) during which time a military fort was established at Tuen Mun located at the mouth of the Pearl River.

Pearl Fishing

During the **Five Dynasties and Ten Kingdoms** (907-971), China's southern coast fell under the regime of Southern Han – whose capital was at present-day Guangzhou – with Hong Kong administrated by the then County of Tung Kuan (東莞). Alongside salt farms and a naval base in Kowloon (Bowman, 2000: 238), an Imperial Pearl Monopoly (媚川都) was established in Tai Po.

The Imperial Pearl Monopoly controlled the coasts of approximately today's Sai Kung, Sha Tin, Tai Po and North Districts, from Lei Yue Mun Point (鯉魚門) a little east of Kowloon City, to Mui Sha Tsim Point (梅沙尖), just east of Sha Tau Kok. The rest of the coastline of Tung Kuan county was controlled by the Imperial Salt Monopoly.

The Imperial Pearl Monopoly had a major pearl-fishing centre and garrison at Tai Po. It was the second most prolific pearl-fishing ground (after the pearl-fishing area off Hainan) in China, and produced a significant percentage of the pearls used in the production of Court robes and vessels. Local fishermen were forced to harvest pearls, but access to these fishing areas was otherwise heavily restricted to prevent illegal smuggling. Settlement was strictly forbidden (Hase, 2003: 2).

The life of the pearl-fishers, shown in Figure 5 was hard—many drowned every year trying to meet the high demand of pearls. The practice was soon deemed inhumane and abolished during the **Sung Dynasty** (972–1279). Shortly thereafter, well-connected Chinese began to settle in the region, apparently with imperial permission (Bowman, 2000: 238).

At this time, all trading boats from Fujian, Zhejiang and Taiwan were required to pass through Fat Tong Mun or Joss House Bay (佛堂門), between Tung Lung Island (東龍島) and Tin Ha Shan (田下山半島), for immigration checks and taxation (Lou, 1963: 172).

The practice of pearl fishing was resumed and abolished several times during the **Yuan Dynasty** (1230–1368). Since Central Plain (中原) was ruled by Mongolians, many Han Chinese moved south to Shenzhen and Hong Kong (Meachan, 1980). Towards the end of Yuan Dynasty, the Canton area was ruled by a military general, Ho Chen (何真), who surrendered to the **Ming Dynasty** (1368–1644) apparently in exchange for assignment as the Earl of Tung Kuan (東莞伯) in 1385.

Pearl fishing was eventually banned around the late 14th century, partly because it was deemed a tyrannical act, and partly due to the exhaustion of local pearl-bed. Ho Chen then closed down the Imperial Pearl Monopoly Tai Po estate and started look for settlers to develop the area. Among the first wave was the Tang (鄧) clan, descendants of one of Ho Chen's close aides from his Warlord days (Hase, 2003: 3).

Early settlements

Featuring mountainous terrain with few flat arable lands, Sai Kung probably was not terribly appealing to the first settlers. The San On County Gazetteer (新安縣志) in 1688 noted: 'The County is made up of many high mountains and lofty peaks, which rise up immediately from the shores of the deep sea (其地多高山峻嶺而鄰於大海).'

The earliest villages in Sai Kung were therefore established in Ho Chung (蠔涌), Sha Kok Mei (沙角尾) and Pak Kong (北港), the only three significant areas of relatively flat land in the district. All of them house a multi-surname village. The one in Ho Chung is

believed to be founded around 1550 while and Sha Kok Mei and Pak Kong around 1570 (Hase, 2003: 10).

Figure 6 is the Sai Kung part of the Coastal Map of Guangdong¹ (廣東沿海圖) drawn by an official called Guo Fei (郭棻) between 1577 and 1595 (Guo, 1595). It notes that Ho Chung and Sha Kok Mei can easily reach Town Island following the Kwun Mun Channel (官門), which means official door in Chinese. It is believed that the channel was used by government ships, hence the name (Rao, 2012: 324-325).

Town Island was known as *little gold door* (小金門) in Chinese. Together with Wang Chau (橫洲), known as *big gold door* (大金門), the two islands served as a mark for trade ships to enter High Island Bay (Rao, 2012: 328-329). The map was simplified to record terrains, islands and villages that were of significance. It shows that Town Island was an important coastal feature for seafarers.

The diminishing imperial presence led to an increase in pirate activities along the coastal areas. In 1573, the southern part of Tung Kuan County, including Shenzhen and Hong Kong, was separated to form San On County for better defence against bandits and pirates.

Both Tseung Kwan O and High Island Bay were noted as typhoon shelters. High Island Bay was known as Lung Shuen Wan (龍船灣) in earlier times and Leung Shuen Wan (糧船灣) nowadays. Both names are believed to be derived from the fact that fishermen used to bring food and water refills to trading ships moored in the bay with long watercraft that resembled dragon boat (lung shuen). Since the pronunciation of dragon (lung) and food (leung) sounds similar, the bay has been recorded as Leung Shuen Wan since 1730 (Rao, 2012: 320-321).

During the regime of Jiajing Emperor (1522-1566), High Island was also made one of the six navy bases, three of which were set in Hong Kong waters, each with eight ships and 210 soldiers reporting to the Nantou navy command office. The other two were at Tung Lung Island and Tai O in Lantau Island. The tightened marine defence successfully suppressed pirate activities in Hong Kong.

Meanwhile, clans of Man and Tse had settled in Wun Yiu (碗窑), Tai Po, and started manufacturing the blue and white porcelain. Decorative designs included a variety of animals and plants, scenery and landscapes, characters, poems, and words with auspicious meaning and patterns. The kilns were in operation till Qing Dynasty, once

housing multiple manufacturers and had over 300 workers in employment at its peak (Commissioner for Heritage's Office, 2012).

In 1644, the **Qing Dynasty** (1644-1912) took over the regime over China. Yet, the pro-Ming factions continued to attack the coast, prompting the imperial government to evacuate all citizens living within 50 li (about 12 miles) of the coast in 1661. Their homes and lands are burned in a bid to stave out the rebels while all external trade by sea was banned. Hong Kong was also affected by the Coastal Evacuation order (遷海令).

Resettlements

When the Coastal Evacuation order was revoked in 1669, the imperial government incentivized the evacuees to return to the coastal areas. Many Hakka people (客家 guests) also moved to Hong Kong during that time. Since the fertile lands were occupied by Punti people (本地 locals), Hakka people were forced to rent less desirable lands from Punti.

Among which was the Chan (陳) clan settled in Yim Tin Chai (鹽田仔) near Kau Sai Island during the mid-18th century which later became known for its salt-making (Wan, Cheuk-ting, 2004). Three clans of Wan (萬), Chou (鄒) and Lee (李) also settled in Lan Nai Wan (爛泥灣), later known as Man Yee Wan (萬宜灣), and Sha Tsui (沙咀), along the Kwun Mun Channel. The villages were relocated when the High Island Reservoir was built. A major typhoon shelter in the area, High Island bay also became more prominent riding on the rapid development of Sai Kung. Trading ships moored in the bay were subjected to tariff duties (Sai Kung District Council, 2003).

In 1695, the British began trading in Canton (Guangzhou). Since overseas trade had been resumed, the imperial government reinforced Dapeng Fortress' military power in 1704 to better protect nearby waters. The navy commend office in Dapeng Fortress oversaw five bases in eastern part of Shenzhen (Yantian, Shandong, Guanhu, Xiasha, Laodapeng) as well as three bases (Hong Kong Island, Kowloon and Tung Chung) and three forts (Tuoning, Lantau and Joss House Bay equipped with eight cannons each) in Hong Kong. The Fortress was in charge of a total of 168 cannons. Some of the bases and forts—indicated by a flying flag on a stone —alongside Town Island, were shown in Figure 7 extracted from the San On County Gazetteer in 1819 (Empson, 1992: 98). The Gazetteer also noted 30 villages in Sai Kung (Sai Kung District Council, 2003).

Though the map is not drawn to scale, it is noteworthy that the ships are true reflections of sailing routes frequented by the kind of ship drawn. In 1793, Lord Francis Napier led a mission to Beijing to alleviate trade restrictions but failed. Yet the British desire to

occupy Hong Kong Island was established (Bowman, 2000: 239). Therefore, it is not surprising to see Western ships were drawn around Hong Kong Island on the map.

Figure 10 shows the locations mentioned on previous maps (Figures 6-9) marked on a contemporary map by the author, referencing a map from the Kwang Tung Directory (廣東通志) in 1897.

Boat People and Fishing

There were a substantial number of Boat People in the Sai Kung region from the 18th century and fishing was an importance 'source of cash income' from the mid 19th century (Faure, 1982: 163). In 1819, Sai Kung which has grown into a large village/regional centre today, did not have a market for villagers to buy or barter for supplies, fish and produce, but was a 'moorage inlet' (Faure, 1982: 166). Leung Shuen Wan was also known as a 'mooring inlet' and which has been interpreted to mean a 'coastal market centre' and it was most likely the 'original market centre for this area', which is supported by it containing the oldest Tin Hau Temple in the area, and its role as a Chinese navy outpost (Faure, 1982: 166 and Note 16 & 17, page 205). Fishermen from the surrounding area would have come to Leung Shuen Wan to sell and barter their fish, as they did later at Sai Kung and the Hang Hau markets from about the mid 19th century. Fish-mongers from Tai Po and Kowloon may have also come to Leung Shuen Wan before the market at Sai Kung (Faure, 1982: 168). With the development of the Sai Kung market, villagers from the Rocky Harbour area that includes Town Island went to this market, and later to Shau Kei Wan when fishing boats became mechanized. Sai Kung also developed important ship building and repair facilities (Faure, 1982: 170).

In a census of 1911, while the number of Punti and Hakka speaking people in the Sai Kung region was known (9,243), the number of Boat People was unknown (Faure, 1982: 173). In the early 1950s, Ward (1985: 27) estimated that there were 250,000 Boat People in Hong Kong, and that less than half were fishermen, the remainder were 'engaged in various forms of water carriage' and other water related activities within Hong Kong waters and externally (Ward 1985: 28). The three largest fishing centres in Hong Kong in 1950 were Aberdeen, Shau Kei Wan and Cheung Chau, with about 9,000 traditional type fishing vessels registered in Hong Kong and 'about 350 are large vessels engaged in either pair trawling or long lining and carrying between 30-60 crew' (Ward 1985: 29).

Ward (1985: 30) estimated that in the 1950s that there were more than 30 fishing villages in Hong Kong from which 'inshore fishermen' (to about 30-metre-deep waters) operated and she went onto study the fishermen at one of these villages, being Kau Sai,

just 5 km from Town Island. In 1950, Kau Sai village consisted of 17 houses; 15 were occupied by about 50 Hakka speaking landmen, the other two contained six ex-Boat People; a well (brackish water); three rough jetties; and a temple dedicated to Hung Shing Kung, a Tang Dynasty official who watched over in particular the boats and their crew, and which was also used as a schoolroom (Ward 1985: 31). Land reclamation in front of the temple in 1950 consisted of an area of 50 metres in diameter which was used by the fishermen for net and fish drying, sail making, rope twisting and other associated activities, but the fishermen had no land rights. In 1950 there were 61 boats moored in lines out from the temple, the main types were 37 purse-seiners (using a net laid out circular that is then drawn into a purse shape) and 15 small long-liners, and a total of nearly 500 Boat People and one to two sampans per fishing boat. In 1970, a total of 21 families lived ashore, of which 20 were fishermen's families or ex-Boat People, and the number of fishing junks had slightly increased. In 1948, the Hong Kong government initiated a mechanization scheme, although in 1950 all the boats in Kau Sai still only used sails, and the peak number of 2,049 mechanized and wind-driven vessels reached its peak in 1958 (Chung & Chiu, 1976: 438-9; Ward 1985: 31-34). By 1974, no wind-driven purse seiners were operating in Hong Kong, and only 228 mechanized vessels were fishing from a peak of 856 in 1964 (Chung & Chiu, 1976: 446).

The purse seiners varied from 7.6 to 10.7m in length and up to 3.4m in breadth. Single masted vessels, they contain holds fore and aft of the mast for gear and fish, and a raised poop deck for cabins used for sleeping and a galley for cooking (Figure 11). Purse seiners mainly operate at night, catching smaller sardine fish that they sold fresh to the long-lining fishermen, or dried and salted to the markets. The long-lining vessels varied from 6.4 to 9.4m in length and a breadth of 2.7m for the larger vessels but contained no cabins. They operated during the day catching larger more high quality fish that were kept on ice or in a well (Ward 1985: 72). The fishermen from Kau Sai fished the Port Shelter and Rocky Harbor area (Town Island is on the eastern edge of this area). Generally the long-liners would take their catch to the market at the end of the day, and the purse seiners would work at night, drying the fish in Kau Sai during the day (Ward 1985: 58-59). The low economic return, the seasonality and unpredictable nature of inshore purse seine fishing, coupled with cheaper and alternative methods of catching bait fish for the long liners by trawlers, greatly diminished the role and number of purse seiners (Chung & Chiu, 1976: 438).

Under British Rule

In 1842, Hong Kong Island was ceded to Britain under the Treaty of Nanking (南京條約). In 1852, refugees from the Taiping (太平天國) rebellion in Mainland China begin to

arrive in Hong Kong. Many settled in Sai Kung, causing a second influx of population in the area after the lift of Coastal Evacuation order.

The British subsequently acquired Kowloon in 1860 and a 99-year lease on New Territories in 1898. When the British were surveying Sai Kung, a sizable fishing village on Fo Tau Fan Chau inspired the name Town Island, which is shown in Figure 12. After World War II, villagers gradually moved to Sai Kung downtown and the original village was deserted (饒玖才, 2012: 329).

World Wars and Post-War

During the initial stages of World War II on Hong Kong, the Sai Kung region was bypassed but it wasn't long before villages in the region were looted and impacted. The Sai Kung Chamber of Commerce was recognized by the Japanese as the local governing body of the area who came under attack from bandits. They were Chinese (local people and from mainland China) who 'demanded protection money from the villagers'; they also stole valuables and food, until mid-1942 when it was almost all gone (Faure, 1982: 186-187). 'There was little doubt that at least for several months, Leung Shuen Wan was a central bandit hideout' and that they used the Tin Hau temple as their headquarters, although they did not disturb local villagers (Faure, 1982: 188). Guerrillas, local people who fought the bandits and tried to maintain order, also built up their numbers in the region.

'Food shortage, fear of arbitrary arrest and torture, and fear that the women might be raped' were central, debilitating issues in the lives of local Sai Kung people during the war (Faure, 1982: 191). However, fishermen were less impacted, fish were plentiful, large numbers of boats remained active and fish were sold to fish-mongers from Kowloon (Faure, 1982: 194). Smuggling of rice from the mainland China and guerilla-held areas greatly developed due to the shortage in Hong Kong, some smugglers travelling by foot, others by boat. Guerillas and 'travelling merchants' were transported by boat and they paid a 'tax' to the bandits or other guerillas (Faure, 1982: 198).

The guerillas also assisted escaped prisoners and pilots who were shot down and a special group named the British Army Aid Group was formed. They collaborated with the Sai Kung Chamber of Commerce and escorted the escaped prisoners and pilots to the East River Guerillas in Wai Chau, China (Faure, 1982: 201).

After the war traditional village life continued in the region into the 1960s. In 1952, Port Shelter (牛尾海) was designated as a firing range. The darkened areas on Figure 13 were dangerous zones until 1960s. A British anthropologist Barbara Ward urged the

government to move the Range to the flagged area in the 1970s so fishermen could return to Kau Sai Chau. A stone plate now stands on the island as a token of gratitude for her continuous effort in fighting for fishermen's welfare, who were not welcomed by farmers on the mainland.

The 1970s also saw the creation of High Island Reservoir, formed by blocking the two ends of Kwun Mun Channel. It was completed in 1978 with a water capacity of approximately 273 million cubic metres. During the construction, an ancient wooden ship—dated back to late Southern Song to early Ming—was discovered at Sha Tsui. Sherds found in its cabin include mid-Ming blue-and-white and monochrome wares, and some glass and agate beads possibly from the Middle East (see next section) (Ting, 1996: 147).

Town island is now uninhabited other than the Dawn Island Drug Treatment & Rehabilitation Centre. Established in 1976, this non-profit drug rehabilitation centre was opened by a Christian group on Town Island and has remained in operation as at date of this report (CLP, 2010). The electricity for the island is currently generated by the photovoltaic panels installed in 2008.

Oral History

On September 23, 2014, an 82 year old fisherman, Mr Cheng Tai-yau (鄭帶有) who used to regularly moor and fish on the south western side of Town Island was interviewed (Figures 14 & 15).

Cheng believes his grandfather settled around Town Island in the 1870s, alongside another 20-odd boats. Back then, Town Island was uninhabited, and the fishermen were the only people around the area. Born on the boat in 1932, Cheng continuously lived on boats in the area until the 1970s before trading his life at sea for a house on High Island so his children could go to school more easily.

Cheng said the boats they lived on are called Gu Chai (罟仔船), usually 30 to 40 feet long with three masts. Each boat housed around 20 people. They usually fished around Bay Islet and noted fishing boats from Fujian were also seen regularly around Town Island.

During the Second World War, the fishermen around High Island area formed a guerrilla resistance to fend off the Japanese. They set up a spot where commercial ships could go seek protection after paying protection monies and bribes euphemized as “private taxes.” Then, the fishing boats would escort the cargo ships to commute between

Mainland China and Hong Kong. Many of the cargo ships would bring resources including weapons and food for the Chinese army.

Cheng did not know why there were ceramic sherds scattered on the seabed of Town Island nor could he identify any of the patterns on the sherds.

Tin Hau Festival

Tin Hau is the Taoist Goddess of the Sea and the patron deity of those who owe their livelihood to the sea. Fishermen and seafarers, in particular, pledge to sacrifice to her in return for bringing safety, security, fine weather and full nets in the year ahead.

Boat Parade of Tin Hau (天后), literally means Heavenly Queen or Empress of Heaven, in Leung Shuen Wan (糧船灣), is a part of local “Tai Ping Ching Tsiu” (太平清醮), or simply called “Ta Tsiu”(打醮), during which the image of Tin Hau is carried onto a boat and taken out to the sea for a tour of inspection.

The Tin Hau Temple on High Island built in 1741 is located on the shore near Pak A village and was established by local residents and fishermen (Faure, 1982) (Figure 16). Local people celebrate Tin Hau’s birthday every year, and hold the Boat Parade on the eve of Tin Hau’s birthday every alternate year (even numbers) (Chan, 2006: 2-23).

Ta Tsiu in Leung Shun Wan lasts four days and five nights biennially, which is called “big term” (大屆). During “big term”, a boat parade, Cantonese opera performance and fa pao (paper floral tribute, 花炮) drawing will take place. The year after ‘big term’ is called ‘small term’ (小屆), which is more simple and lasts only one day.

When a “big term” comes, the villagers prepare the Ta Tsiu ritual six months before Tin Hau’s birthday. The formal preparation work begins from the fifteenth day of the twelfth lunar month every year. Ta Tsiu ends with a boat parade on the 22nd day of the third lunar month and figure 17 shows the parade route. The procession departs from Pak A village at noon and sails southwards towards the water area between Town Island and Basalt Island, the southern limit of Sai Kung water area. The journey takes two hours approximately to and fro (Chan, 2006: 29).

2.3 Previous Archaeological Surveys

The HKUHG carried out a survey of this same area in June 2010 during which time they surface recorded 313 objects (primarily pottery and ceramics) and recovered 22 objects for further analysis (HKUHG 2012:7-15). The objects were very similar to those recovered in this later 2014 survey and excavation, being from mid to late Qing, with the

potential of there being some ceramics from the earlier Ming Dynasty. Given the 2010 project only surveyed a small area of the bay, a project that could survey a larger part of the bay to investigate the potential of finding other and earlier ceramics, and possibly a shipwreck, led to this 2014 project being developed and implemented (Figure 18).

Shipwrecks in the vicinity

The United Kingdom Hydrographic Office (UKHO) and the Hong Kong Underwater Heritage Group's databases have no shipwrecks in the bay at Town Island. The closest shipwreck is about 2km to the north-east, being a site where the position is known accurately by the Hong Kong Marine Department and found to be in 16.7m of water (Figure 19). No other historical or oral information was found of other shipwrecks or underwater cultural heritage sites in the bay.

High Island Reservoir shipwreck

In April 1974, a shipwreck was discovered in Kwun Mun channel off the village of Sha Tsui, in what is now the High Island Reservoir. During the process of sealing off the channel with cofferdams and pumping out the seawater, the seabed was exposed revealing this shipwreck. Although souvenir hunters had disturbed the site, archaeological surveys and excavations were conducted of the vessel and cargo remains in late May 1974 (Frost, 1974: 23-27). The site spread out over an area of about 40m, having been impacted by souvenir hunters as well as the construction of a drainage channel. It consisted of timber planking from the vessel's hull, the largest plank measuring 22 feet (6.7m), iron and wooden fastenings, part of stove made of red clay, pieces of broken brick, fragment of glass (assumed to be from a lamp), and about 1,000 earthenware and ceramic sherds (Ho & Ng, 1974: 28-33) (Figure 20). A boat builder from Sau Kee shipyard in Apli Chau considered the boat to be have been 70-80 feet in length (21-24m) and 16 feet in breadth (4.8m) (Ho & Ng 1974: 28). The cross section of the iron nails is square, as used on Chinese vessels. The pottery is the most interesting being a variety of Thai Sawankhalok wares from the 14th century; Chinese Song wares from Kiangsi Province; Celadon sherds of unknown origin; Chinese blue and white from the Ming Dynasty; softer body sherds with stamped patterns from the simple corded pattern to the more sophisticated fish pattern and which resemble pottery from prehistoric sites in Hong Kong; and sherds that may be fairly recent (Ho & Ng 1974: 31-32).

3. Project Design and Methodology

The aims of the project were to research the nature, history and significance of an area of seabed located in a small bay off Town Island through conducting a survey and surface collection project.

From a previous underwater archaeological survey carried out in 2010 it was found a small section of the bay contained hundreds of ceramic objects, some dating back to possibly the mid-17th century. Many more objects were observed during this first survey and it is potentially only a matter of time before souvenir hunters find the site and interfere with it. It was thought the site could offer research potential into late Ming or Qing trading or at least the movement and activities of fisher folk in the Sai Kung region of Hong Kong.

A more extensive pre-disturbance survey of the small bay was proposed and for objects that were observed to be documented *insitu*, then recovered, conserved, analysed and interpreted.

3.1 Methodology

It was proposed to implement a survey over a total of 15 days employing scuba divers, diving twice a day in the 4-5 metres of water to conduct the survey and surface collection of objects. No digging or excavation was to be employed, given the additional equipment required to do this was not possible in the limited budget obtained for the project. A field base was established at Tung Sam Kei in Long Harbour where a commercial diving operation maintained a building with various facilities such as dive compressor, storage of diving equipment as well as accommodation and a kitchen. An 8m dive boat carrying the c. 8 divers and boat operator departed here every day and travelled to the Town Island site in about 40 minutes.

The site is adjacent to a popular recreational bay of Pak Lap Wan and frequently ski boats and divers came close to the working area (Figure 21). On the first day of investigating the site, 1 July 2014, the whole dive team of 8 divers searched the bay, noting the extent of the archaeological material, predominantly pottery and ceramics (Figure 22). A few pieces of glass were also found on this first day (Figure 23). Grids of 10 x 20m were marked on the seabed in the higher object concentration areas, using ropes laid around the whole perimeter and measuring tapes placed along the two, 20m sides. Steel pipe of about 30mm diameter fixed the four corner points and each point was buoyed and GPS coordinates recorded from the surface (Figure 24). Each object was tagged with a unique number, e.g. T1-23, which was the 23rd object found in Trench 1,

and baseline/offset measurements were recorded by the divers. A number of objects were also recorded and recovered from outside of some trenches. A photograph was also taken of each object (Figure 25). The object and the numbered tag was placed in a plastic bag, which was then placed in a basket, which was used to recover all the objects from that one team's dive. Divers worked in pairs and two teams worked at the one time for about an hour duration. A boat operator and one to two other people in the boat assisted the divers and noted the dive's duration. Each team made a second dive going through the same process. No digging took place, only objects on the surface were recorded and recovered.

A total of eight trenches were worked in this manner (Figures 26-34). Work in the additional two trenches above the six stated in the original project design came about due to recreational scuba divers visiting the area on a number of occasions, and it was deemed necessary to record and recover the objects otherwise they could be lost. A Trench 7 was established but it was abandoned and no objects were recorded or recovered from within it. At the end of the project all the steel pipe, ropes, tapes, numbered tags were recovered. The objects collected were restricted to pottery and ceramics given the relative ease to conserve them as compared to iron and timber material, and in general very few other objects were observed.

The objects were kept wet in seawater in suitable containers at Tung Sam Kei, and Paul Harrison a conservator from the Hong Kong Maritime Museum supervised personnel in object cleaning and photography, and in establishing an object database (Figure 35).

On 15 July 2014, all the objects were transported in their wet state to the laboratory established at the Hong Kong Maritime Museum. Project personnel assisted Paul Harrison in further cleaning of the objects and over a period of about 1.5 years the objects were washed/soaked in water that was regularly changed (in accordance with monitoring the salt (Chloride ions) release from the objects) from seawater to 100% distilled water. At this point, no more, or less than 5 parts per million of Chloride ions remained in the object, and they could be dried.

At this stage the objects could be handled and the registration numbers were written on them. All the objects were inspected and analysed in regard to what they could provide about the history of this region, and the database updated with further details (see Appendix 1). Objects of special interest were re-photographed, drawn and described in the next chapter of this report.

4. Finds

4.1 Introduction

This part of the report offers an overview and discussion of the key categories and types of finds recovered from Trenches 1-6, 8, and 9 on the seabed off Town Island. The vast majority of finds recovered were ceramics, followed by much smaller quantities of ceramic building materials, and two small glass bottles.

The discussion below focuses mainly on the ceramics and begins within a fabric series that describes the characteristics of the main materials found (Section 4.2). That is followed by an exploration of the main ceramic forms and functions, and the dates and provenance of the more diagnostic types represented (Section 4.3), which can also support some general observations regarding the boat-dwellers use of ceramics in terms of their consumption practices (e.g. foodways), and social status relative to contemporary land-based farming communities (Section 4.4). Section 4.5 then provides some overall conclusions and recommendations.

A full tabulation of all finds can be found in Appendix 1, together with a key to the finds codes used in the table. All finds were numbered using a site code, trench, and object number: for example '1.5', meaning Town Island 2014, Trench 1, Object 5. A shortened version with just the trench and object number is used in the discussions below (i.e. 1.5 for Trench 1 Object 5). Each object was labeled with a unique number, for example object 1.5 was marked as SKMAI20141.5 being Sai Kung Marine Archaeology Investigation 2014 (year of recovery), 1 (for Trench 1), 5 (5th object documented in this trench).

4.2 Ceramic Fabric Series

The ceramics recovered during the project can be sub-divided into a number of categories based on general fabric types. These can be broken down as follows:

HCW: Historic Coarse Ware – all coarse tempered, generally thick-walled fabrics, usually with hackly fractures and poorly sorted inclusions, often only moderately fired but some higher fired examples exist, can be plain, slipped or glazed depending on period, used for large jars and basins. Many of the largest brown glazed Qing storage jar forms are of this fabric type, but also some of more moderate size.

HSF: Historic Sandy Fabric – a range of sandy fabrics, moderate to high fired, Qing examples invariably wheel-made, often brown glazed lugged jars with upright hooked

rims and basin forms, in particular foot-ringed unglazed rice grinding basins with flat, expanded rims (some with parallel grinding grooves, others with criss-crossed grooves).

HSW: Historic Stoneware – a range of hard, high-fired fabrics, some hand-made but mostly wheel-made, typically used for jar forms but also open forms such as basins, can be slipped, glazed or plain in finish, common from Han to Qing, but some Bronze Age hard pottery is arguably stoneware. Later types from Southern Song-Yuan onwards more likely to be brown glazed, with thick matt-satin finish dark brown glaze in Ming – becoming glossier moving into Qing. Many Qing stonewares are very high fired, remarkably thin-walled (down to c.2mm), and often grey or buff in colouration. Classic examples are wall-handled cooking pots, carinated dishes, some lugged storage jars, and unglazed storage jars with recessed lids.

POC: Porcelain or Proto-Porcelain Celadon – fine white, cream or grey fabric with few fine inclusions, lustrous pale to olive green glaze, sometimes with incised, carved or moulded decoration, shallow dish, bowl or cup forms. Characteristic of the Song-Yuan period, also found in earlier periods (but often crackle glazed), while there is continuity into the Ming dynasty and even a few in the Qing.

POP: Provincial Porcelain – fine white, grey or cream fabric, high fired, glassy glaze typically over blue & white or polychrome painted decorations – sometime plain white, the classic local type being Wun Yiu, most of which are Qing in date.

POQ: Porcelain or Proto-Porcelain Qingbai – fine white, cream or grey fabric with few fine inclusions, lustrous and translucent pale blue to white glaze, sometimes with incised, carved or moulded decoration, shallow dish, bowl or cup forms. Characteristic of the Song-Yuan period, but there are earlier examples and others of Ming dynasty date, while some kilns continued into the Qing and beyond (e.g. Jingdezhen in Jiangxi province).

SSW: Salt-Glazed Stoneware – high-fired stoneware fabric with shiny, often ‘orange peel’ dimpled glaze, most commonly coloured white, through cream, pale orange and brown, with many later examples having a darker coloured upper portion and paler body below the shoulder. Bottles, tankards, mugs, jars and flagons are the most common forms. The vast majority are of European manufacture, and were produced in huge quantities in England in the 18th-19th centuries, in particular in London and the Midlands.

4.3 Ceramic Form, Function, Date & Provenance

The materials recovered off the northeast coast of Town Island represent a quite typical assemblage of late Qing food preparation, storage, and consumption wares, as are regularly found on contemporary terrestrial sites associated with rice-farming villages such as at Sha Po Tsuen on Lamma Island (Atha & Yip, 2016). The vast majority of the Town Island ceramics are probably late Qing in date (19th to earliest 20th century), but there are also rather smaller quantities of mid-late Qing material (18th to 19th century), as well as 20th-century material, including vessels post-dating the establishment of the People's Republic of China. Fascinatingly, there were also sherds from three different Yuan or Ming dynasty bowls.

4.3.1 Storage Wares

This category is dominated by brown glazed jars of which six diagnostic rim and shoulder sherds of **4-lugged storage jars** were found, 1.5, 1.39, 1.63, 5.3B, 9.4, and 9.42 (Figures 36 & 37). The rims all have the same upright, triangular hooked form and may be from the same kilns. The one exception to that pattern is 6.33 (Figures 38 & 39) is an **8-lugged storage jar** with an upright bead rim, which would have originally had two sets of four lugs: four evenly-spaced small bow-like lugs (as seen on the other 6 sherds), and four loop type handles. It is possible that this latter vessel may have had a spout on the upper body and in this case the bow lugs may have been used to secure a lid, while the loop handles were perhaps used for suspension and carrying. The form, fabric and glaze are all suggestive of Guangdong manufacture and a late Qing dynasty date, while continued use into the early 20th century is likely.

Also present were rim and shoulder sherds from four other different types of storage jars, three of which were probably Guangdong products: one with an upright flanged rim (1.80), another smaller jar with an upright bead rim (9.11), and a third with a flat-topped, lid-seated rim (5.7A)—perhaps a storage or cooking vessel. The fourth vessel was quite different, in that it was a thick-walled **salt-glazed stoneware jar** with vertical sides, angled shoulder, and narrow upright neck (5.25B, Figures 40-42). The fabric and glaze, which was darker brownish orange above the shoulder and paler yellowish brown below, suggest a European source, most likely English and 19th century in date.

A final item of storage wares was a large coarseware storage jar (6.35 – Figure 43) that may have been used for the bulk storage of dry goods or liquids. A date anywhere from the mid-Qing to earlier 20th century is possible for this item.

4.3.2 Food Preparation Wares

The assemblage of food preparation wares comprised unglazed rice grinding basins, e.g. 1.16 (Figure 44 & 45), 4.8C, and 6.27 (Figure 46 & 47); lid-seated wall-handled stoneware cooking pots, e.g. 1.3, 1.21A, and 2.18 (Figures 48 & 49); and flat-bottomed carinated cooking-serving dishes with brown glazed rims and insides, e.g. 1.8, 1.33 (Figures 50 & 51) and 1.84 (Figures 52 & 53).

The **rice grinding basins** may be used for cleaning rice prior to cooking, but would also be ideally suited to the grinding of rice flour for the preparation of noodles and dumplings, amongst other things.

The upright-necked stoneware **cooking pots** were clearly designed for use in the cooking of soups and stews, and their deep lid-seating would have accommodated a dome-shaped unglazed stoneware lid like the grey example from Trench 3—3.26 (Figures 54 & 55). Cooking was also evidenced by the recovery of the base of an earthenware charcoal stove (2.22, Figure 56) together with a fragment of perforated earthenware grate (5.14C, Figure 57) similar to examples found at Sha Po Tsuen (Atha & Yip, 2016) and Tung Lung Fort (AMO, 2004).

The **carinated dishes** appear to be dual purpose vessels, used both for cooking—as evidenced by the sooted base of one example from Town Island (1.33) and others found elsewhere (e.g. Sha Po)—and serving food.

Also within the food preparation assemblage at Town Island were several small grey stoneware **recessed lids**, 1.53A, 2.24 and 4.8B (Figures 58-60) which, based on the evidence from Tung Lung fort (AMO website), should seal the mouth of small unglazed grey stoneware cooking pots made from the same fabric. The lids do not appear to fit the rims of the brown glazed pots recovered at Town Island, so one can only assume at present that a collection of lids may have been dumped in the surveyed area, while any associated pots ended up elsewhere.

The above material was most probably produced at kilns in Guangdong and can be broadly dated mid-late Qing to earlier 20th century, with perhaps an emphasis in this assemblage on the 19th century onwards.

4.3.3 Consumption Wares

The consumption or tablewares—almost entirely provincial porcelains—found off Town Island were mostly produced at Wun Yiu, Tai Po and are late Qing (C19-EC20) in date, but there are also a few mid-late Qing (C18-C19) products of those kilns, which are of

noticeably better quality and have more rounded, rather than angular, forms. Also at Town Island were significant numbers of underglaze blue bowls produced in Fujian province, the bulk probably at the Dehua kilns, as well as lesser quantities most likely made at Jingdezhen in Jiangxi province, and other perhaps made at kilns in Guangdong. In order of frequency the main forms comprised bowls, cups, small cups, plates, dishes, spoons, and teapots. For convenience, the porcelain is dealt with using the following broad periods: Qing dynasty, 20th century, and Yuan-Ming.

4.3.4 Qing dynasty

During the finds processing work two main features of the Qing dynasty **bowl** assemblage were noted. Firstly, there were two distinct size groupings: the vast majority of bowls were in the 12-13cm diameter size range, while there was a much smaller number of bowls in the 15-17cm diameter size range. Moreover, the decoration on the bowls in the two size ranges was also quite distinct: the larger bowls almost exclusively carried the 'double happiness' design, e.g. 1.37A, 2.2 and 4.22 (Figures 61-64), whereas the smaller bowls—classic rice bowls or *wun*—carried a number of different designs, the most popular being 'floral-fungus' (e.g. 4.3, 4.14, 4.31 and 4.63; Figures 65-72) 'plum, orchid, bamboo and stone' design (e.g. 3.22B, 4.4A, and 4.62; Figures 73-78), 'ling chi' (e.g. 4.56, 6.26, and 9.33A; Figures 79-84); 'chrysanthemum' (e.g. 4.30, 4.59, and 4.65; Figures 85-88), and 'three vertical stripes' e.g. 1.31, 4.34, and 6.13 (Figures 89 & 90). Many other vessels, especially the more fragmentary ones, had decoration that could not be so easily identified or categorised, but they were nevertheless clearly of Qing dynasty date.

There are some significant differences in the proportions of bowls with different underglaze blue designs made either at Wun Yiu or in Fujian/Guangdong. For example, all 14 of the larger bowl fragments with 'double happiness' decoration are thought to be products of Fujian kilns—in most instances probably Dehua—and all are perhaps late Qing (C19) in date. Similarly, a maximum of just six out of 59 bowls of 'floral-fungus' type were considered to be products of the Wun Yiu kilns, whereas the bulk were thought to also come from the Dehua kilns in Fujian. Moreover, the bulk of bowls of this type were angular in form and therefore late Qing (C19-EC20) in date. In stark contrast, 24 out of 26 'plum, orchid, bamboo, and stone' bowls were considered mostly likely to products of Wun Yiu, while the other two were perhaps from Fujian. Moreover, 14 out of 26 bowls of the latter type had forms reflecting a mid-late Qing date (C18-19). All six 'chrysanthemum', six 'ling chi', and three 'vertical stripes' decorated bowls were identified as Wun Yiu products. In the case of the 'chrysanthemum' types, five out of six were probably mid-late Qing in date (C18-19), whereas five out of six 'ling chi' bowls

were later Qing, while the other was of particularly good quality and mid-late Qing (C18-19), with an emphasis on earlier in that period. Two out of three 'vertical stripes' bowls were mid-late Qing, while the third was later Qing. The bulk of the other underglaze blue bowl fragments with less diagnostic decoration is thought to have come from Wun Yiu, but there are examples suspected also of being products of kilns along the Guangdong coast, in Fujian, and Jiangxi.

The porcelain drinking vessels were sub-divided into **cups** and **small cups** on the basis of there being two quite distinct size ranges: the former comprising 11 cups between 6.5 and 8.7cm in diameter, while the three small cups ranged between 4 and 4.7cm diameter. Both assemblages consisted entirely of underglaze blue porcelain, and the cups mostly bearing a 'petal, fungus, and cross' (e.g. 9.2; Figures 91 & 92), or 'floral-fungus' design (e.g. 3.21; Figure 93 & 94), while two of the small cups bore 'fungus and cross' (while the other was of 'floral-fungus' type (8.1; Figures 95 & 96). The cups and small cups were both dated mainly to the late Qing (C19), but there were a few of potentially earlier date that were given a mid-late Qing date (C18-19). Two out of three small cups were from Wun Yiu, while the other was either from Jiangxi or Fujian. The majority of cups were also Wun Yiu products, but a few better quality examples were probably from Guangdong, Fujian, or Jiangxi.

In terms of function, the cups would be used for drinking tea, and perhaps also rice wine, whereas the small cups are typically used for rice wine and kung fu tea, but may also be used in ritual activities. Rice wine is also indicated by the presence of a *qingbai* glaze wine jar (9.36B; Figures 97 & 98).

The number of Qing dynasty porcelain **plates** and **dishes** was relatively small, but some interesting finds included late Qing plates from Wun Yiu (4.25; Figures 99 & 100) and Jiangxi (9.3; Figures 101 & 102), as well as an earlier Qing (C17-18) plate from Jiangxi's Jingdezhen kilns (4.55; Figures 103 & 104). The dishes include an early-mid Qing example from Jiangxi Jingdezhen (1.83; Figure 105 & 106), and others from Wun Yiu of mid-late Qing date (9.41; Figure 107 & 108) and another from the late Qing (5.8D; Figures 109 & 110).

4.3.5 20th-century

The later assemblage consisted entirely of porcelain, although there is a strong possibility that some 'late Qing' cooking and storage wares' continued in use well into the 20th century. The 20th-century material is dominated by bowls in a variety of size and finishes, from plain white and pink, to brown-and-white, and various underglaze polychrome designs applied by painting, but in some case using stencils or maybe

stamps, and also transfer printing (e.g. 3.1, 3.20, and 4.68; Figures 111-116). Also present was a 'studio type' 20th-century plate with a striking bright blue fish design (1.71; Figure 117) and a 'peony' design dish from Jiangxi Jingdezhen (2.1; Figure 118). In the 20th-century assemblage, the underglaze blue cups and small cups were replaced by vessels with plain white-cream *qingbai*-type glaze: 2 of the larger type and one of the smaller.

4.3.6 Yuan-Ming dynasties

Perhaps the most surprising finds, given the overwhelmingly Qing character of the assemblage, were two *qingbai* glaze lobed bowl rims (1.6B and 3.2; Figures 119-122) and a green glazed celadon rim (5.1B; Figures 123 & 124), all dating somewhere within the period spanning the late 13th to early 17th century (Yuan-Ming) and made in Fujian.

4.4 Consumption Practices & Social Status

The pattern of ceramics consumption indicated by the Town Island assemblage is in general terms quite similar to that evidenced at 19th-early 20th-century terrestrial sites in Hong Kong, for example at Sha Po Tsuen, Lamma Island (Atha & Yip, 2016). There is the same general range of storage, food preparation, and consumption wares present, which indicates that the boat-dwelling populations making use of the Town Island anchorage had access to the same markets as land-based communities. Perhaps not surprisingly for fire-wary boat-users, the tall, multi-level oil lamp stands and candle-holders, which are a feature of land-based communities' ceramic wares, were absent at Town Island. Most of the storage and cooking wares were probably Guangdong products, widely available in local coastal markets, whereas the consumption wares evidence a shift from a greater reliance on Wun Yiu products in mid-late Qing, towards an increasing emphasis on products of Fujian kilns by the later 19th century and earliest 20th century, and then a growing reliance on cheaper, mass-produced ceramics from Fujian and, in particular, Jiangxi Jingdezhen during the interwar and post-WWII periods.

Broadly-speaking, one can infer that the Hong Kong region's floating and land-based communities had similar foodways, perhaps not in the details of the specific ingredients and meals—there was presumably a far greater proportion of fish and other seafood in the diet of the floating population when compared to Sai Kung's rice farmers—but rather in terms of the materiality and modes of food preparation, serving, and consumption.

Interestingly, there are 21 bowls that might be considered kiln 'seconds', due in 18 cases to improper 'green' firing resulting in an odd colouration and/or surface finish, and in three instances to vessel rims becoming deformed during firing. Based on the writer's

experience of other Qing dynasty assemblages from terrestrial sites, this seems rather a high number, but this is a qualitative judgement and proper statistical inter-site comparison is not possible with significant additional research. But the fact that seconds were being bought and used by the community may be telling us something about their unequal relationship with traders in the coastal markets where ceramics were procured, and perhaps also their relatively low buying power and status.

5 Conclusions and Recommendations

5.1 Conclusions

Historical sources suggest that the Town Island (Fo Tau Fan Chau (伙頭墳洲) site, given its location on the coastal route between east China, Hong Kong, the Pearl River and Guangzhou, was a location where trading and fishing vessels could have anchored from at least the Tang Dynasty. Known as *little gold door* in Chinese, Town Island served with Wang Chau (*big gold door*) as a mark for trading vessels to enter High Island Bay. Town Island is identified on maps from 1577-1595, thus it was a recognised important coastal navigation feature for seafarers during the late Ming Dynasty, and perhaps from an earlier period as well.

Oral histories report that boat people moored their vessels and lived aboard on the western side of the island from about the 1870s. A sizable village was reported to be located on Town Island in about 1899.

The finds assemblage supports the use of the well protected bay as an anchorage for fisherfolk and small trading vessels. There is no indication that the site is related to exporting ceramics, the quantity of the ceramics does not fit this activity. They represent a quite typical assemblage of late Qing food preparation, storage, and consumption wares, as are regularly found on contemporary terrestrial sites associated with rice-farming villages such as at Sha Po Tsuen on Lamma Island. Some of the same ceramic finds from the Wun Yiu, Jiangxi Jingdezhen, and Dehua kilns found at the Town Island site (Figures 61, 65, 91, 118) have been found at local markets in Thailand (Figure 125 & 126) as well as having been recovered from a shipwreck site in Sri Lanka (Figures 100 & 107).

The finds assemblage provides an interesting insight into the lives of the boat-based communities who used the anchorage during a main period of deposition spanning perhaps 150-200 years. It is estimated that the latter deposition was around the mid 1900s when mechanized purse seiners had taken over from sailing vessels, and with larger coastal trading vessels they operated further offshore, resulting in little to no need for using the Town Island anchorage. Almost the entire range of ceramic material culture seems to be present: from food storage, processing, and cooking to the consumption of food and drink. The Town Island assemblage therefore provides a very useful baseline data set for comparison with past and future materials recovered from sites relating not only to maritime focused communities, but also to those of their land based contemporaries throughout Hong Kong. The value of objects from underwater archaeological sites should not be underestimated, they can be more complete than

objects found in contemporary land archaeological sites providing information not found elsewhere.

The discovery of three much earlier sherds is tantalising, and may indicate the use of the anchorage by earlier fisherfolk or, probably more likely, by smaller coastal trading vessels from an early period, which is consistent with the historical records.

There is no indication that the finds are related to a shipwreck. Apart from a very small number of lamp glass fragments, no other types of objects were found, as you would expect if a ship was wrecked in the vicinity.

It was observed at the site during the project that there was contemporary interest in souveniring finds, which was essentially mitigated through the recovery of the objects.

5.2 Recommendations

In terms of recommendations, it must be remembered that the Town Island materials were hand-collected from the surface of the seabed, without any recourse to excavation of any sort. However, given the presence of earlier Qing, and in particular pre-Qing, objects, it seems highly likely that the limited numbers of such objects may well be an indication of more substantial earlier deposits buried in the seabed sediment. It is noteworthy that divers exploring the area over the years have reported increased exposures of objects following the passage of typhoons, which may well account for the surface discovery of the three Yuan-Ming sherds amongst a predominantly much later assemblage.

Should the opportunity arise, it would be prudent to test by sample excavation the idea that there might therefore be some stratification of materials within accumulated seabed sediments below the Town Island anchorage, which may in fact have been used for potentially 600 years or more. A truer appreciation of the site's full history of human activity, its significance, and archaeological potential could therefore be achieved.

Given the research interest of the present materials, it is recommended that, if suitable funding can be secured, the site should be more fully written up and published as a means of promoting the importance and value of maritime archaeology and the past lifeways of boat-based populations in Hong Kong. This should be implemented in context with a territory wide survey of maritime and underwater cultural heritage, as has been conducted for terrestrial archaeological sites, built heritage and intangible heritage. A territory-wide survey is a high priority in providing the framework and impetus for the types of investigations required in revealing Hong Kong's maritime and underwater cultural heritage.

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7. Supporting Illustrations



Figure 1: Looking south to the rocky beach in the bay at Town Island as seen from the site

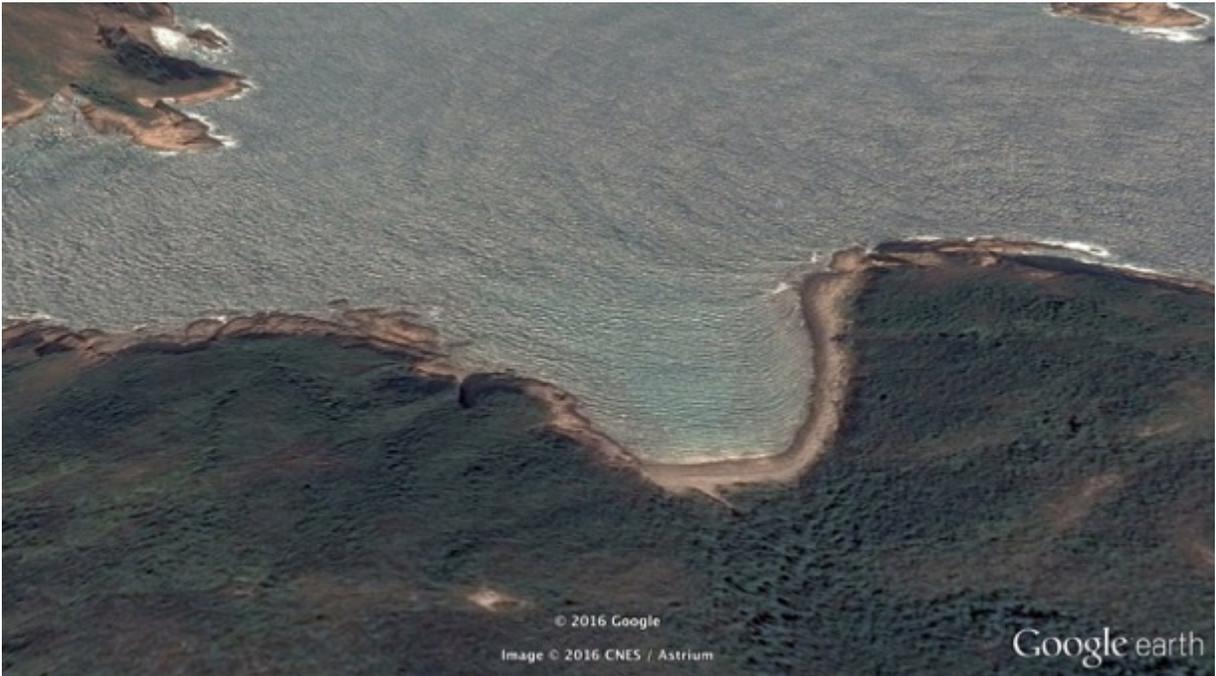


Figure 2: The bay at the northern end of Town Island, looking north. Source, Google Earth 2016.



Figures 3 & 4: Location of Town Island in relation to Hong Kong and in the Sai Kung district

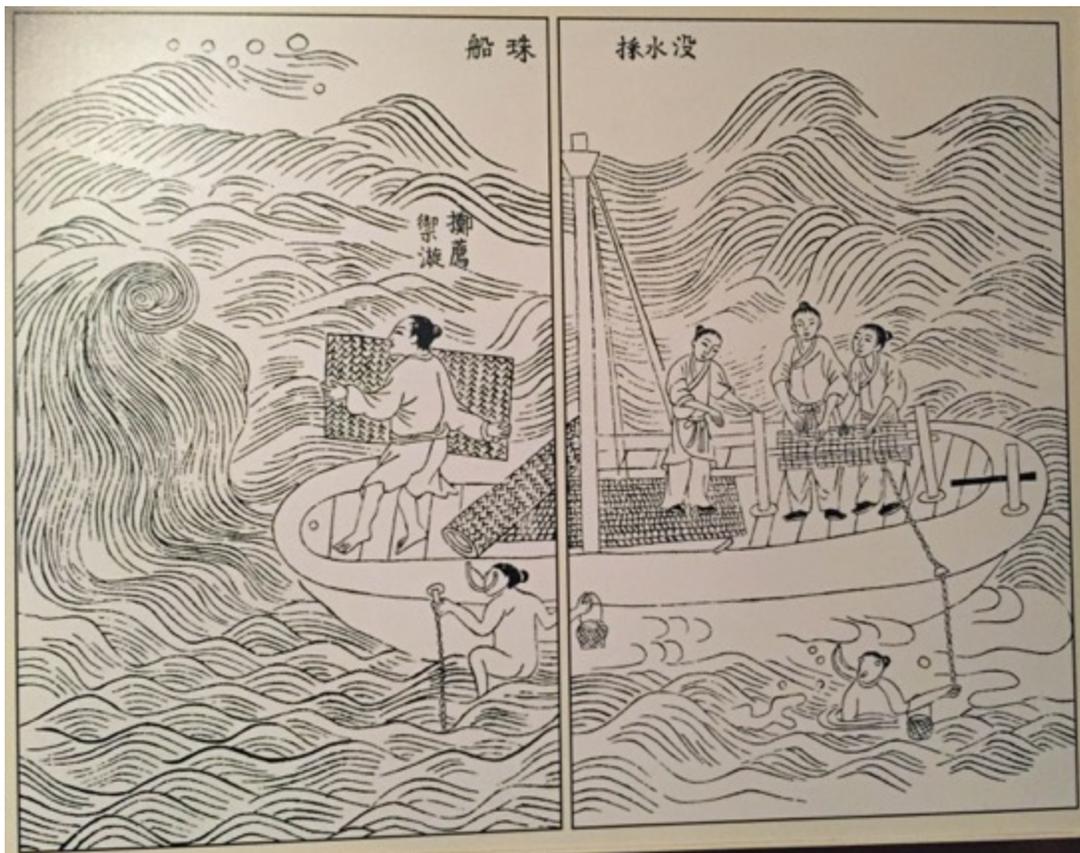


Figure 5: Pearl fishing. Source: Song, 1637 《天工開物 [The Exploitation of the Works of Nature], page 53.

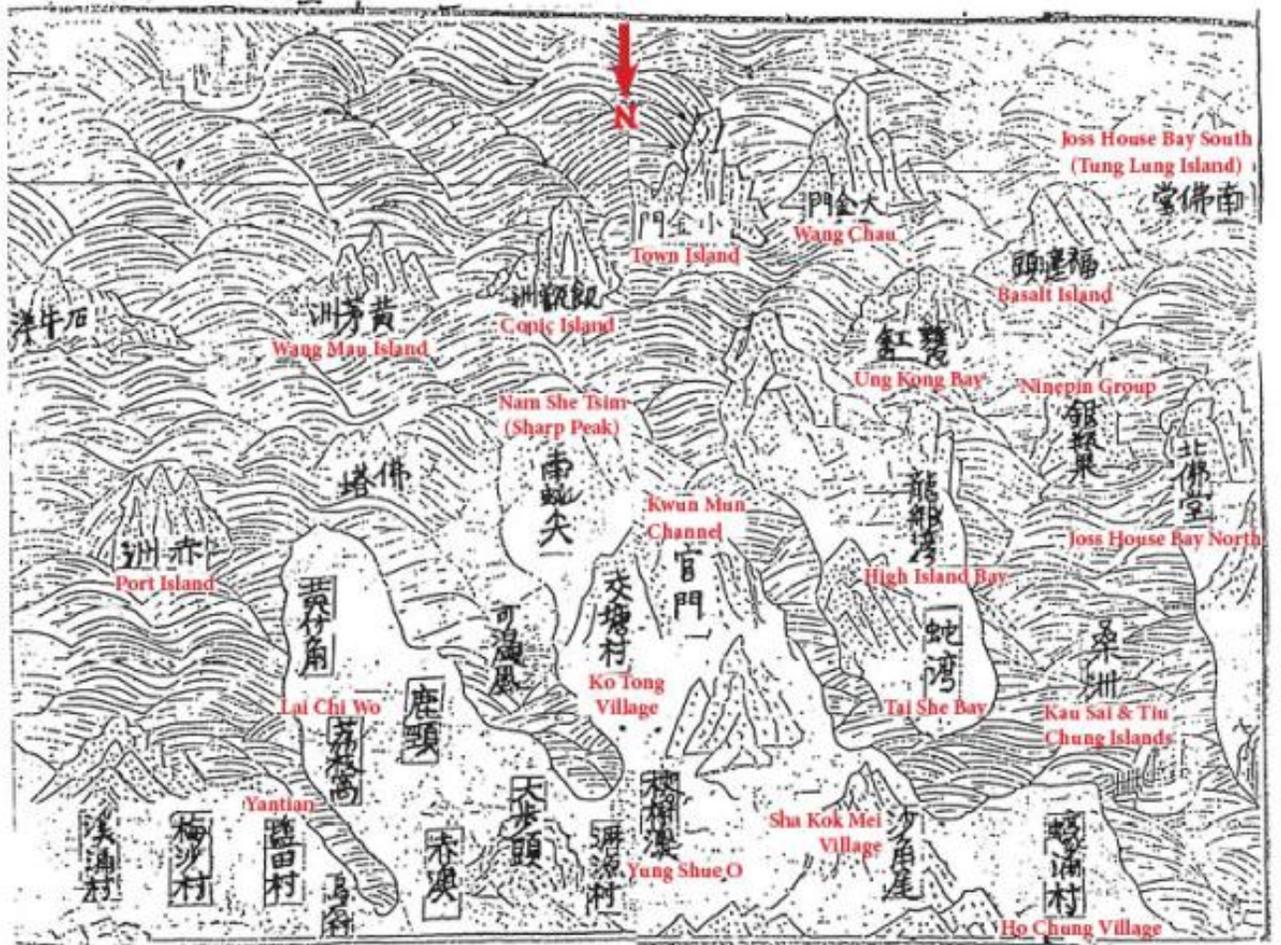


Figure 6: Coastal Map of Guangdong drawn by Guo Fei in 1577 to 1595



(left side)

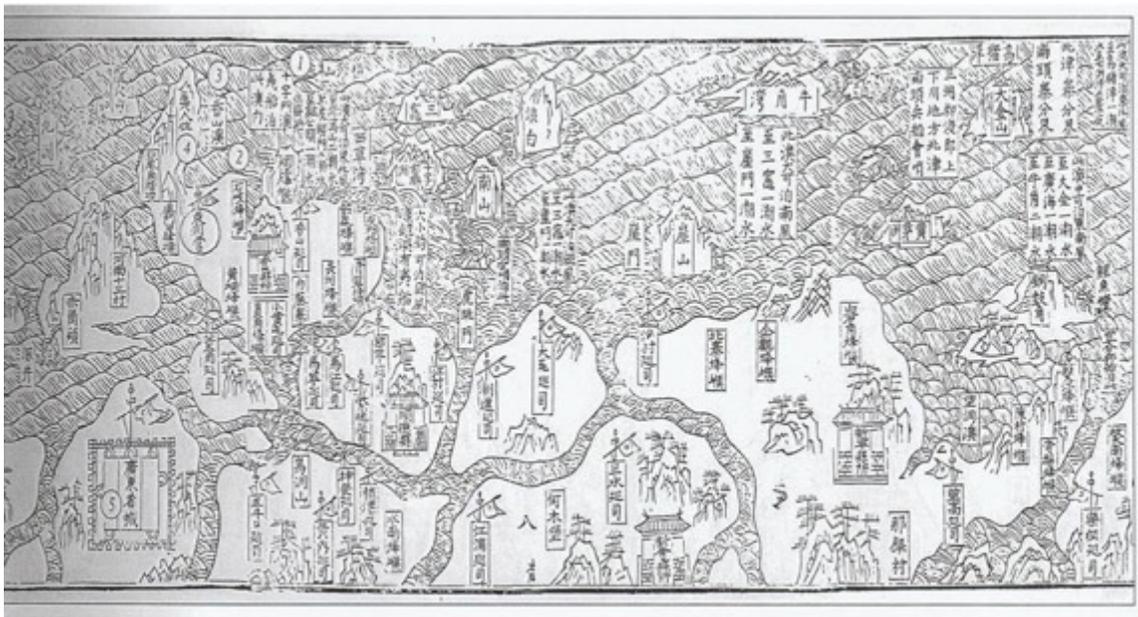


Figure 7: The Coastal Map of Tung Kuan (全廣海圖) by Ying Ka (應慎) in 1553 shows pirates mooring near Tuen Mun, which was then an important navy town guarding the Pearl River. Source: Empson, 1992: Mapping Hong Kong: a Historical Atlas, page 83 (Shown here in two sections).

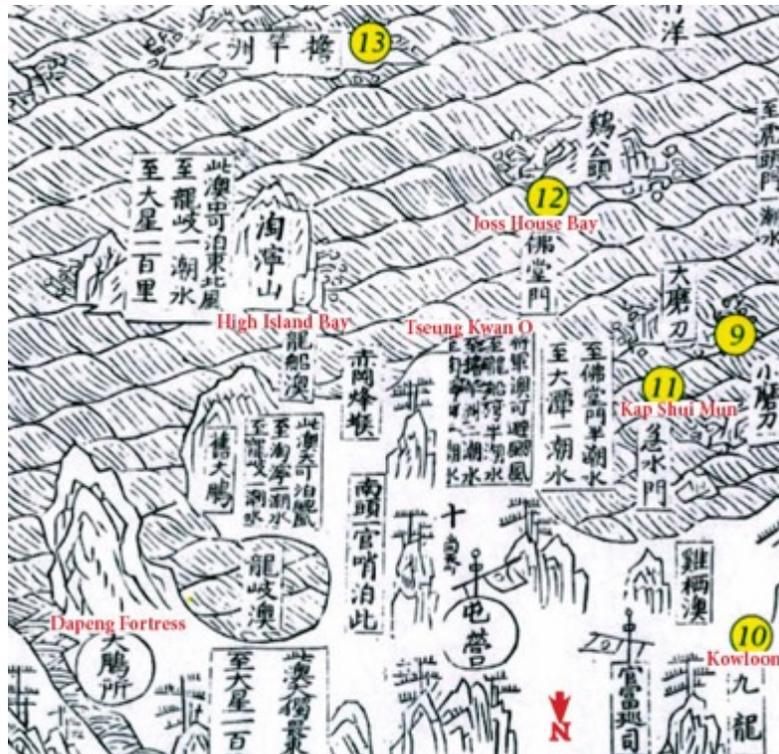


Figure 8: An enlargement of the Sai Kung area from the Coastal Map of Tung Kuan by Ying Ka in 1553

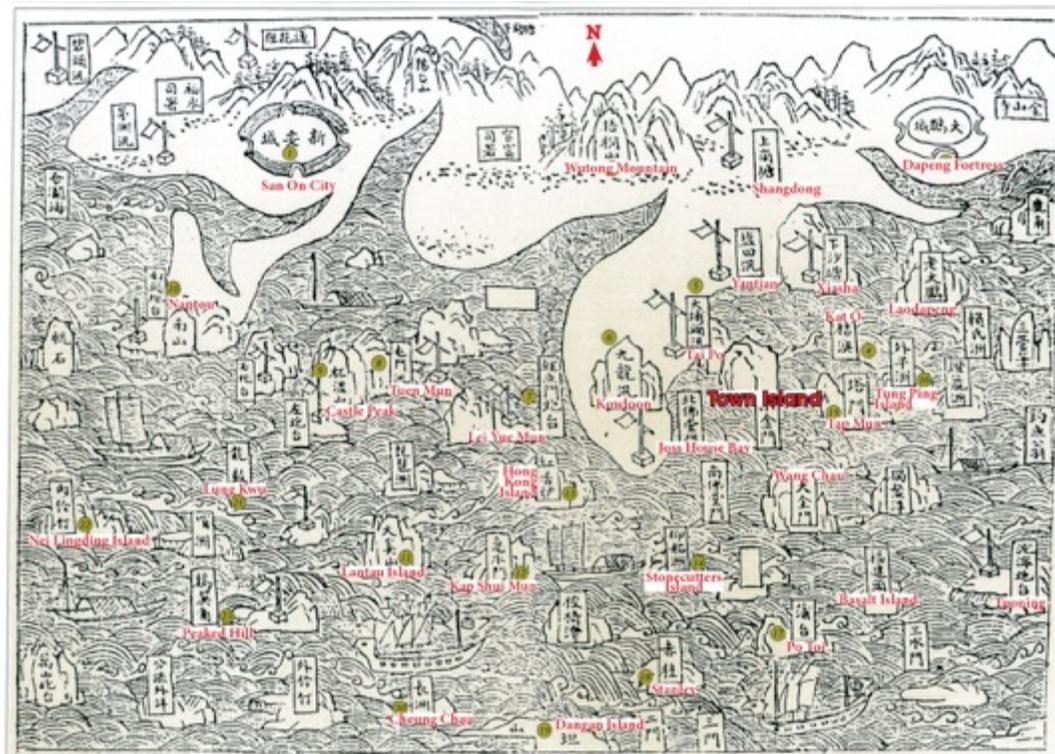


Figure 9: Map from San On County Gazetteer in 1819



Figure 10: Locations mentioned by previous maps (Figures 6-9) marked on a contemporary map.
Source, Empson, 1992: 117.



Figure 11: An exhibition of cooking and eating wares onboard a replica fishing vessel displayed at the Hong Kong Museum of History



Figure 14: Mr. Cheng Tai-yau



Figure 15: Mooring location of Cheng family's boat



Figure 16: The Tin Hau Temple at Leung Sheun Wan. 2014



Figure 17: Boat parade route of Ta Tsui of High Island

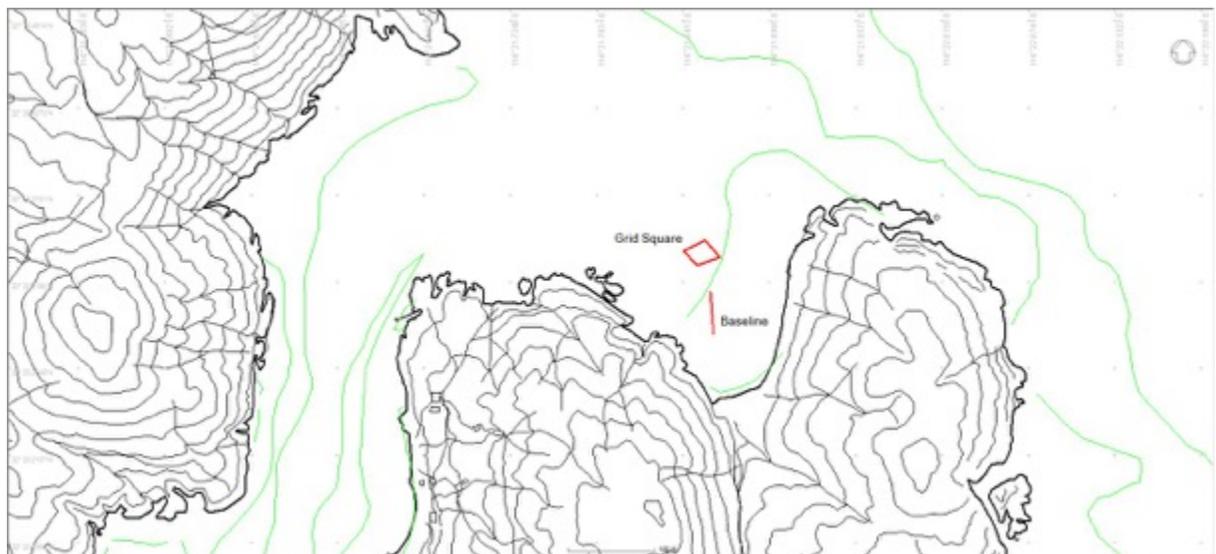


Figure 18: Location of the grid square and baseline used in 2010



Figure 19: Location of the closest known shipwreck to Town Island. Source HKUHG database: <http://www.hkuhgroup.com>, see Appendix 2 for further information on this site

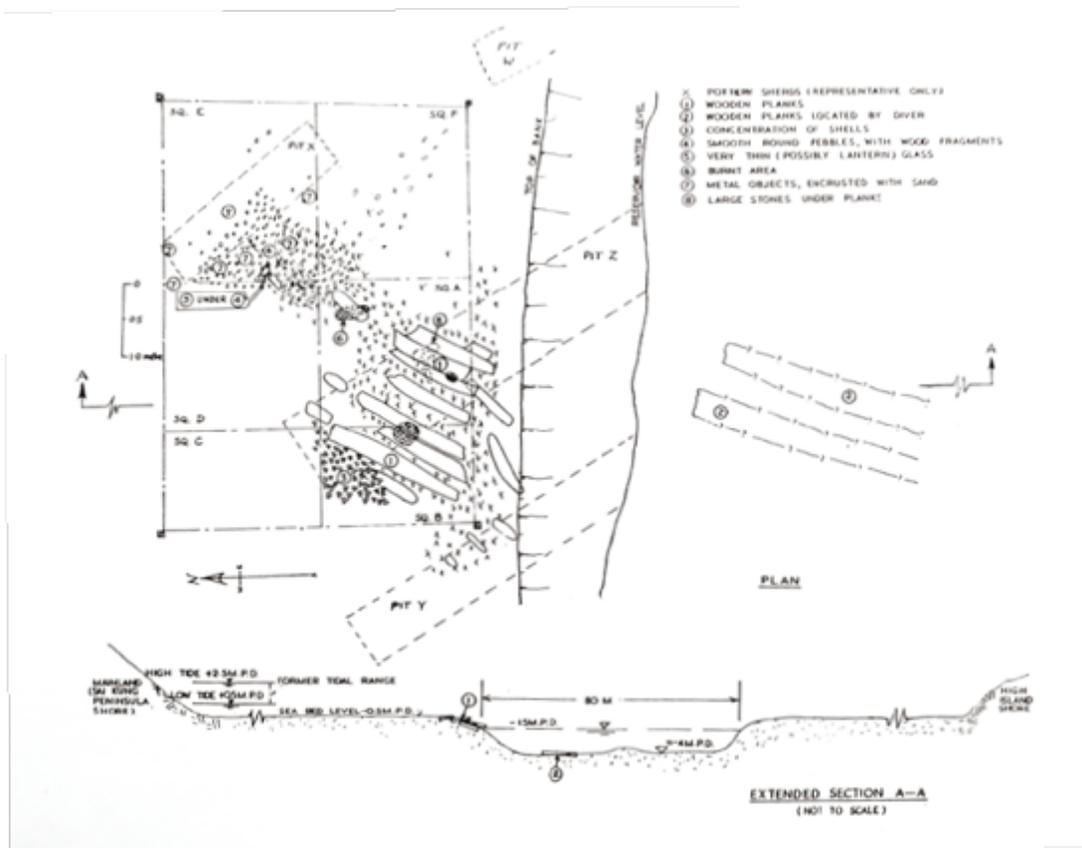


Figure 20: High Island shipwreck site plan. Source, Journal of the Hong Kong Archaeological Society (Frost, 1974)



Figure 21: Recreational boating activities close to the site and in Pak Lap Wan



Figure 22: Preliminary searches found ceramics scattered around on the seabed and in amongst rocks



Figure 23: The preliminary searches also found a few glass fragments from what appears to be a lantern

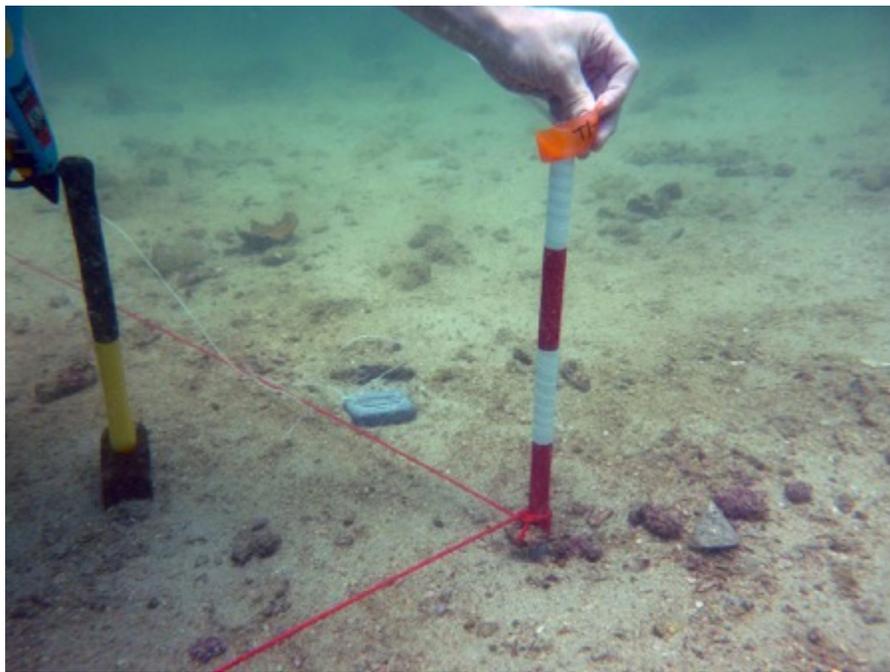


Figure 24: Each trench was marked with metal rod in the four corners and the boundary of the trench was marked with a rope.



Figure 25: Each object was numbered and photographed *insitu* with a scale, before recovery

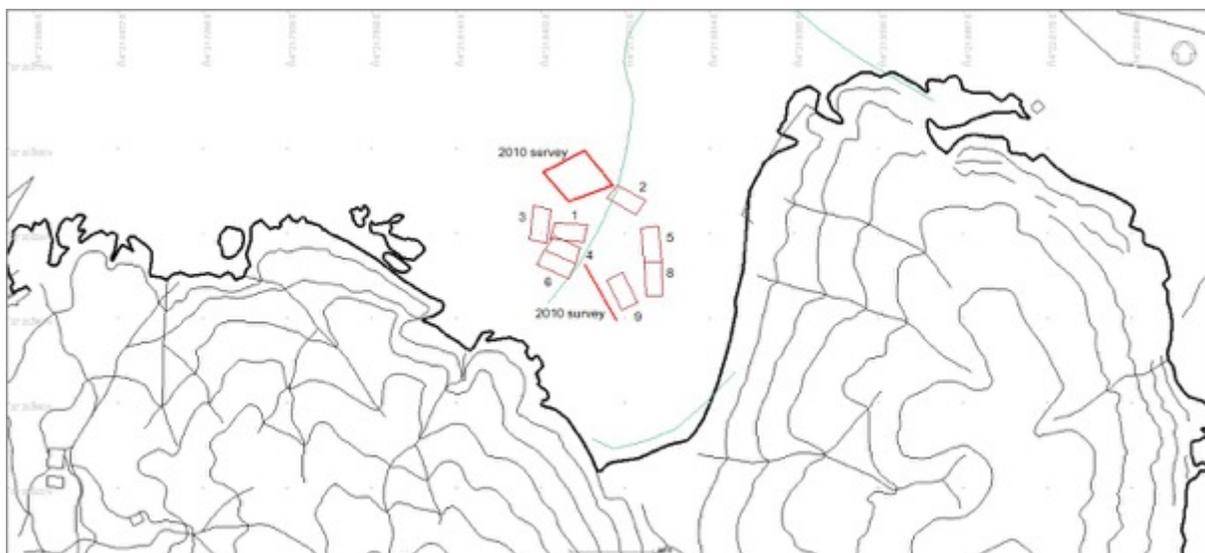


Figure 26: The layout of the eight trenches with the 2010 areas shown

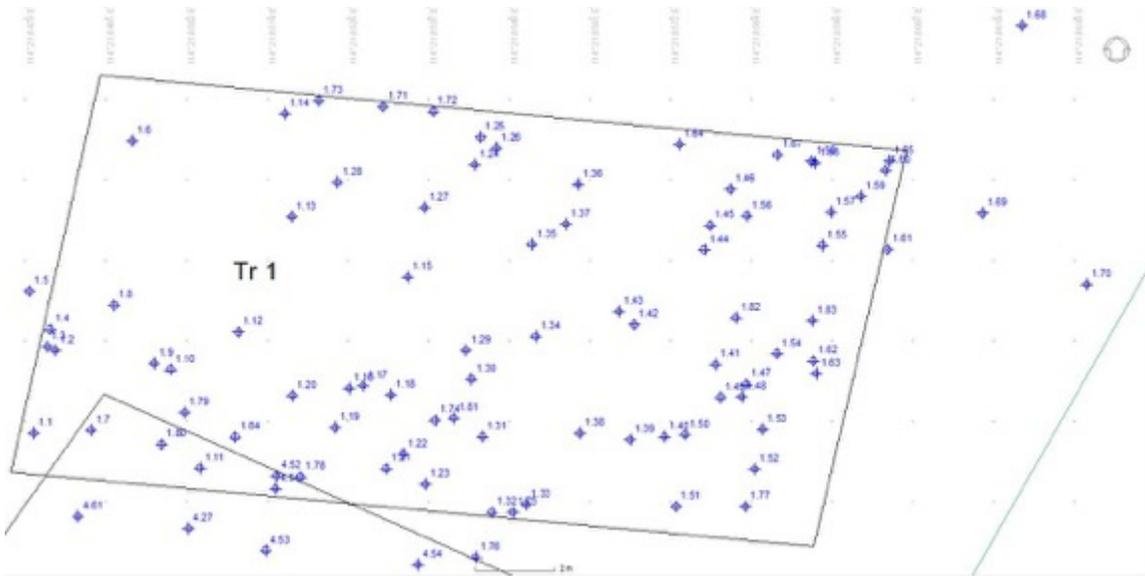


Figure 27: Trench 1 showing the location of each recovered object

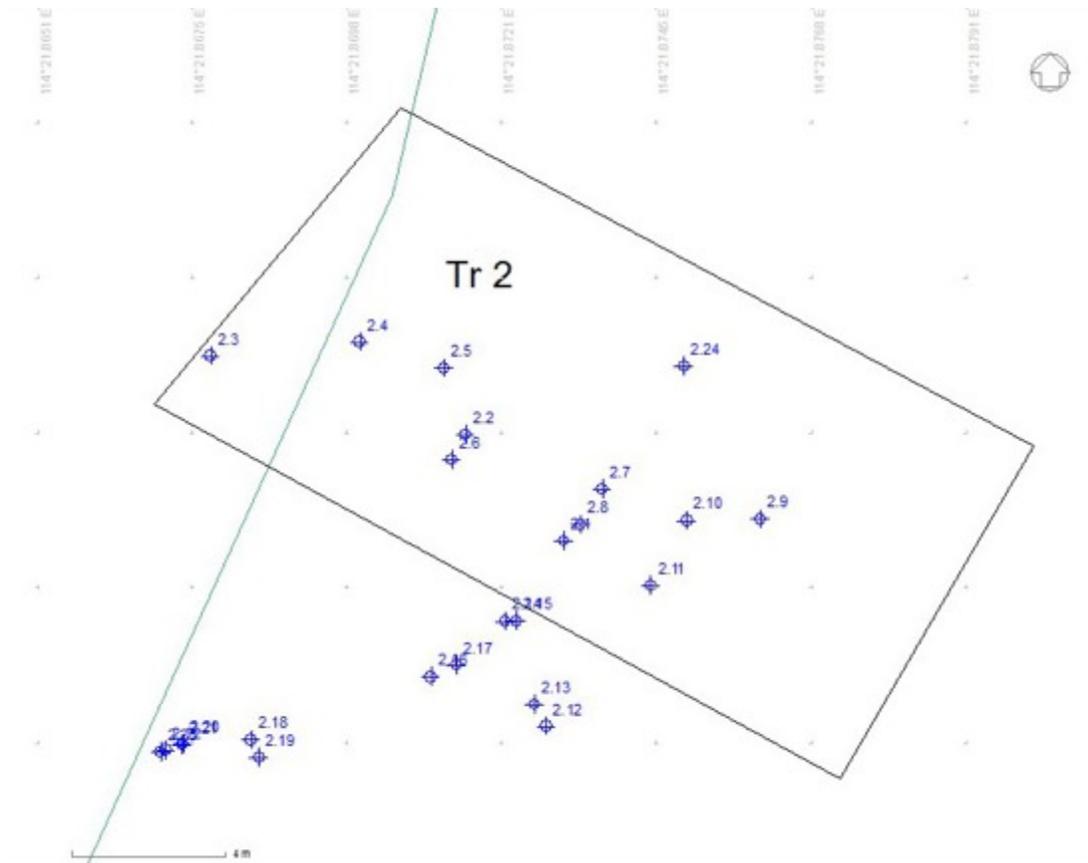


Figure 28: Trench 2 showing the location of each recovered object

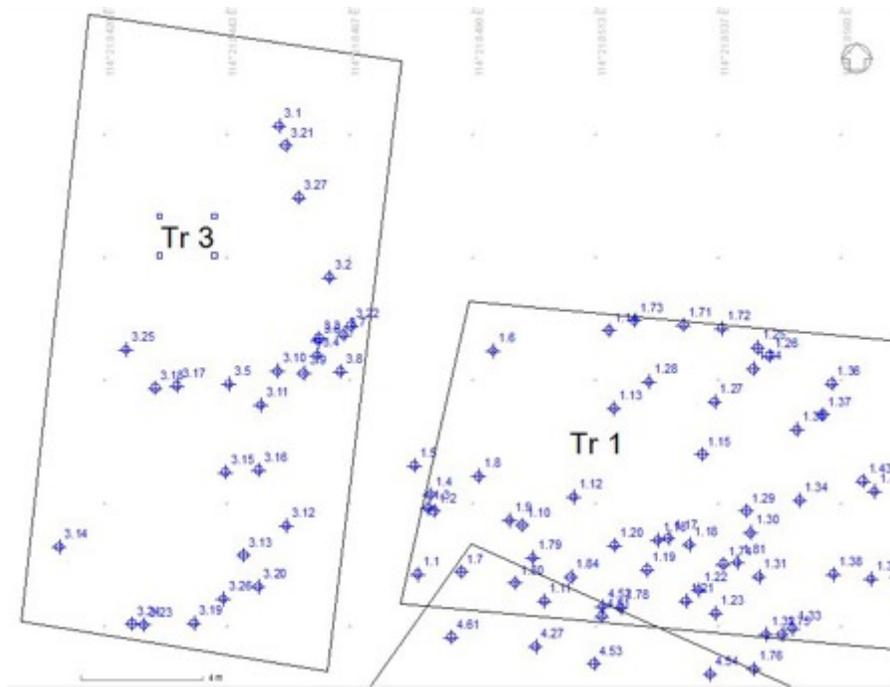


Figure 29: Trench 3 showing the location of each recovered object

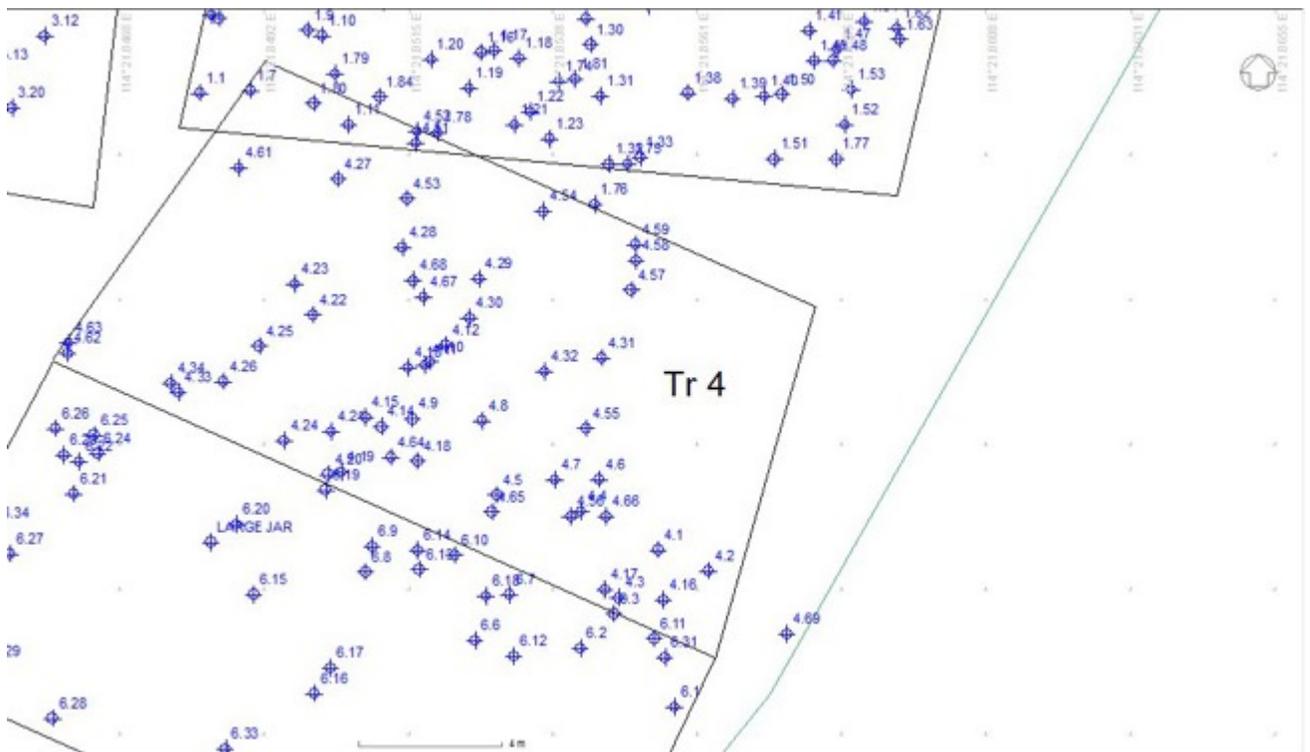


Figure 30: Trench 4 showing the location of each recovered object

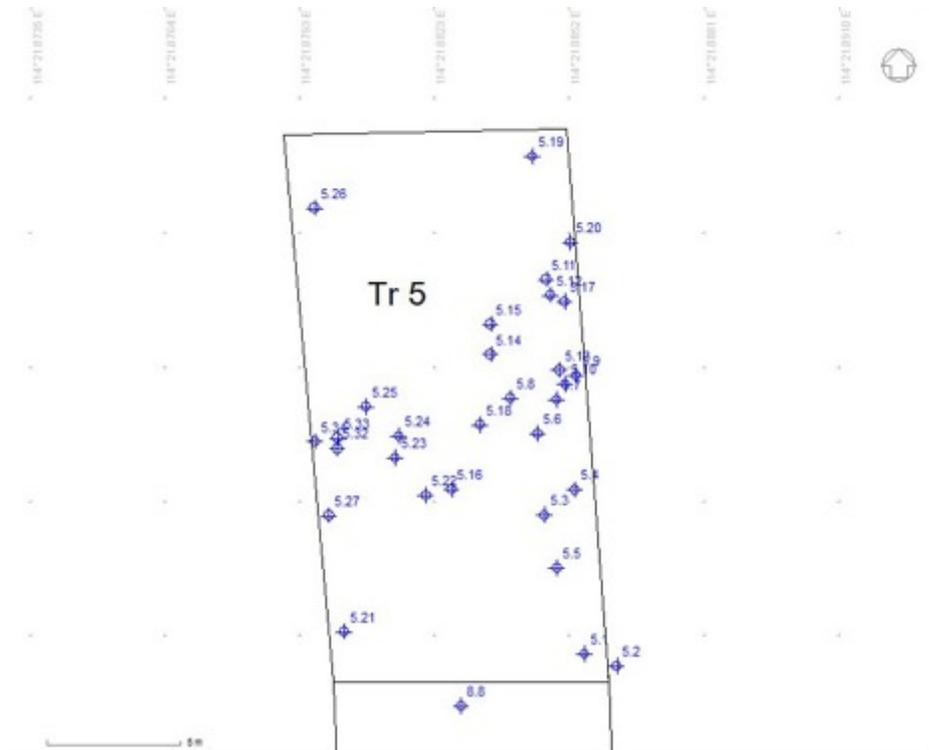


Figure 31: Trench 5 showing the location of each recovered object

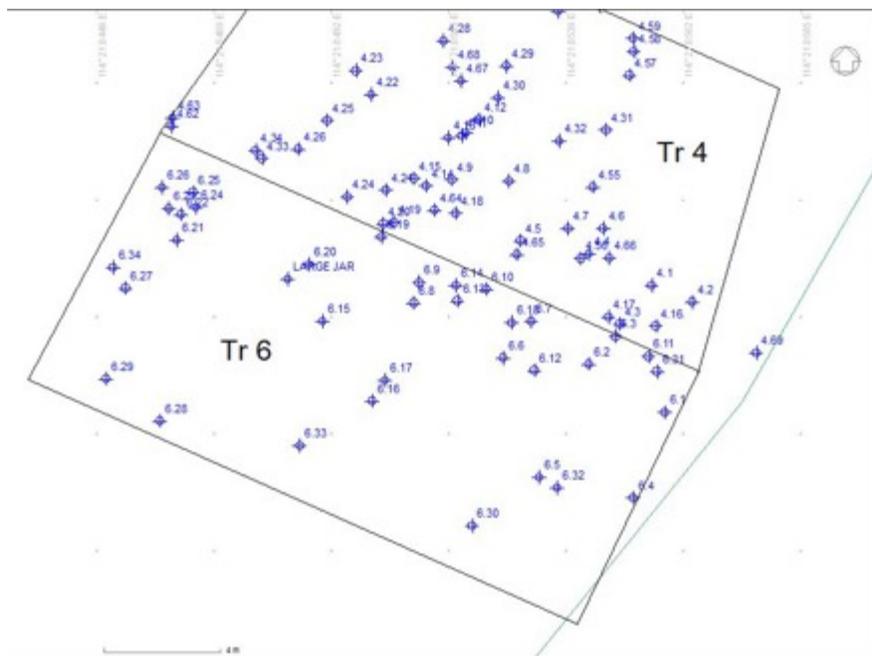


Figure 32: Trench 6 showing the location of each recovered object

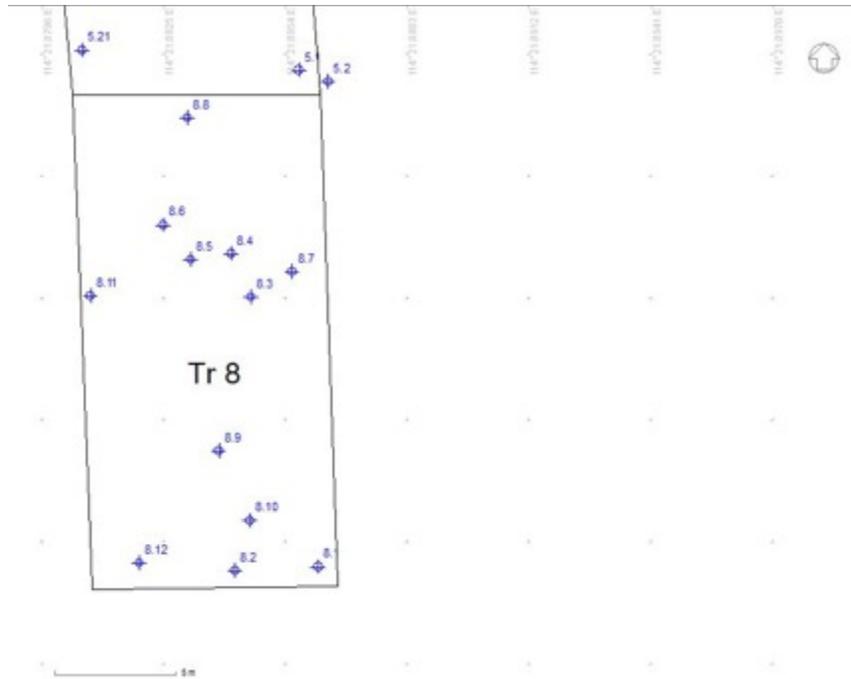


Figure 33: Trench 8 showing the location of each recovered object

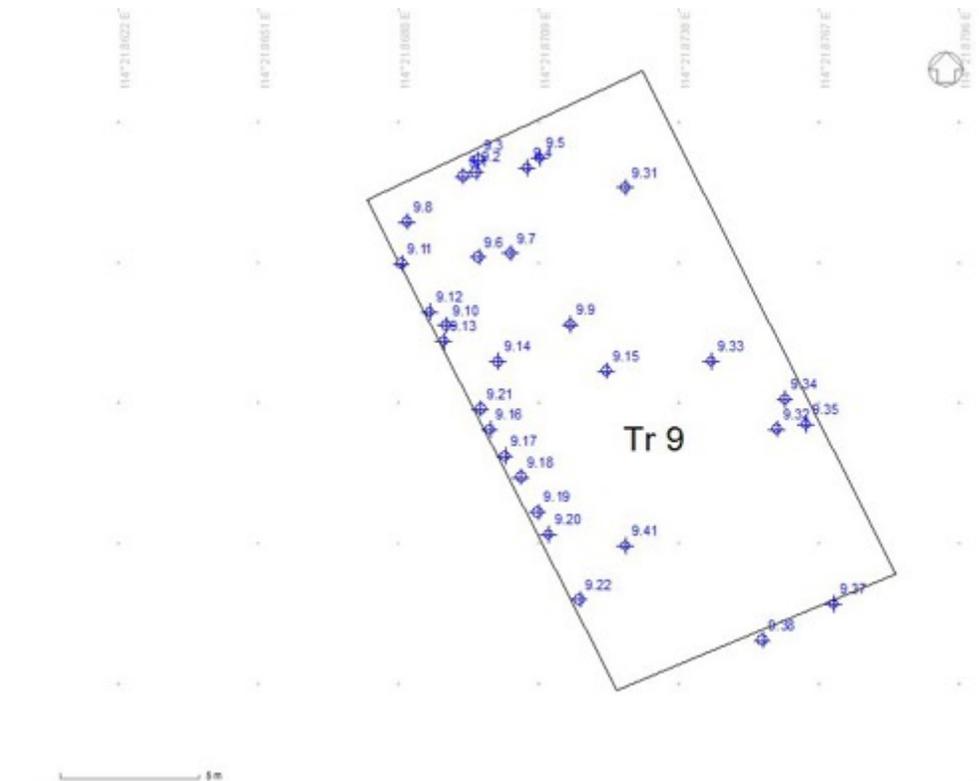


Figure 34: Trench 9 showing the location of each recovered object



Figure 35: All recovered objects were kept wet and a database commenced at the base camp

Objects

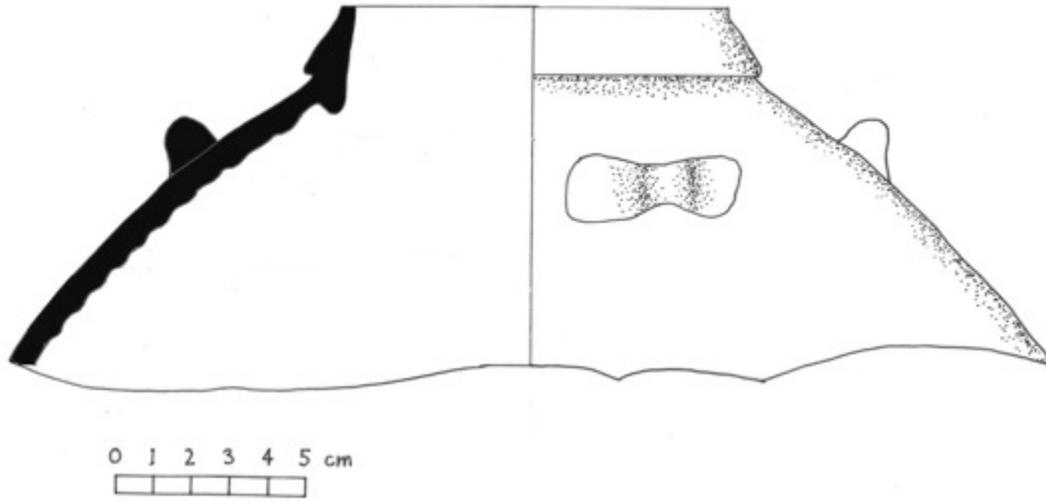
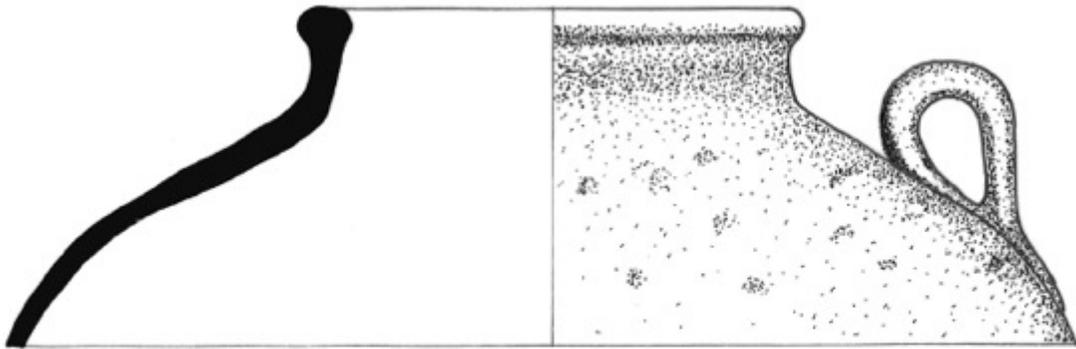


Figure 36: Four lugged storage jar (9.42)



Figure 37: Four lugged storage jar (9.42)



0 1 2 3 4 5 cm

Figure 38: Storage jar with possibly 4 larger loop handles and 4 smaller lugs (6.33)



Figure 39: Storage jar with possibly 4 larger loop handles and 4 smaller lugs (6.33)

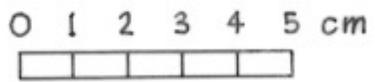
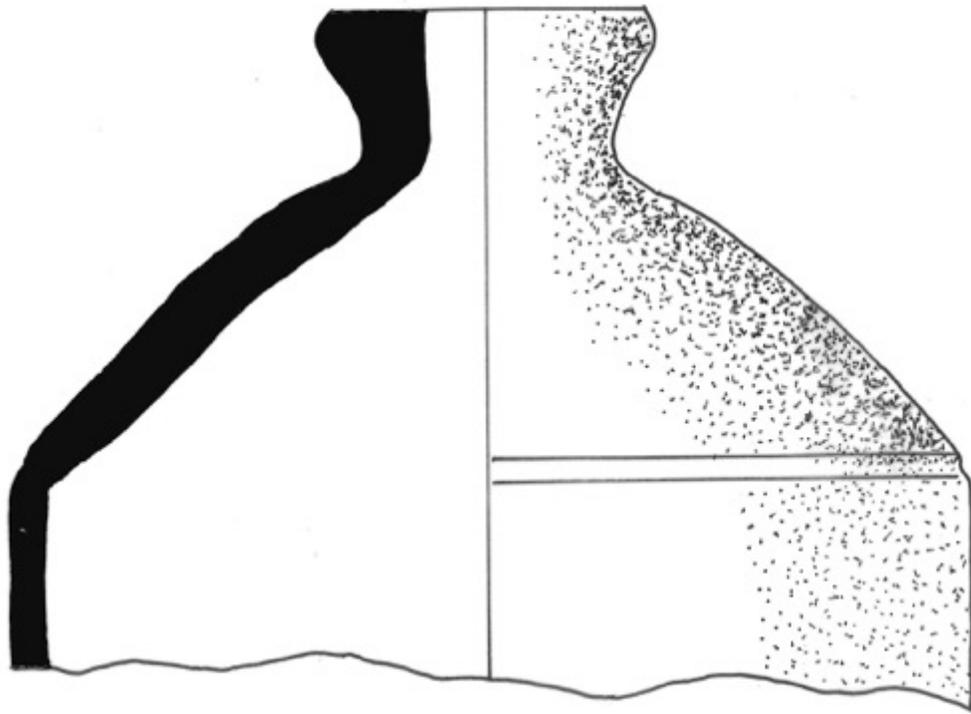


Figure 40: Storage jar (5.25B)



Figures 41 & 42: Storage jar (5.25B)

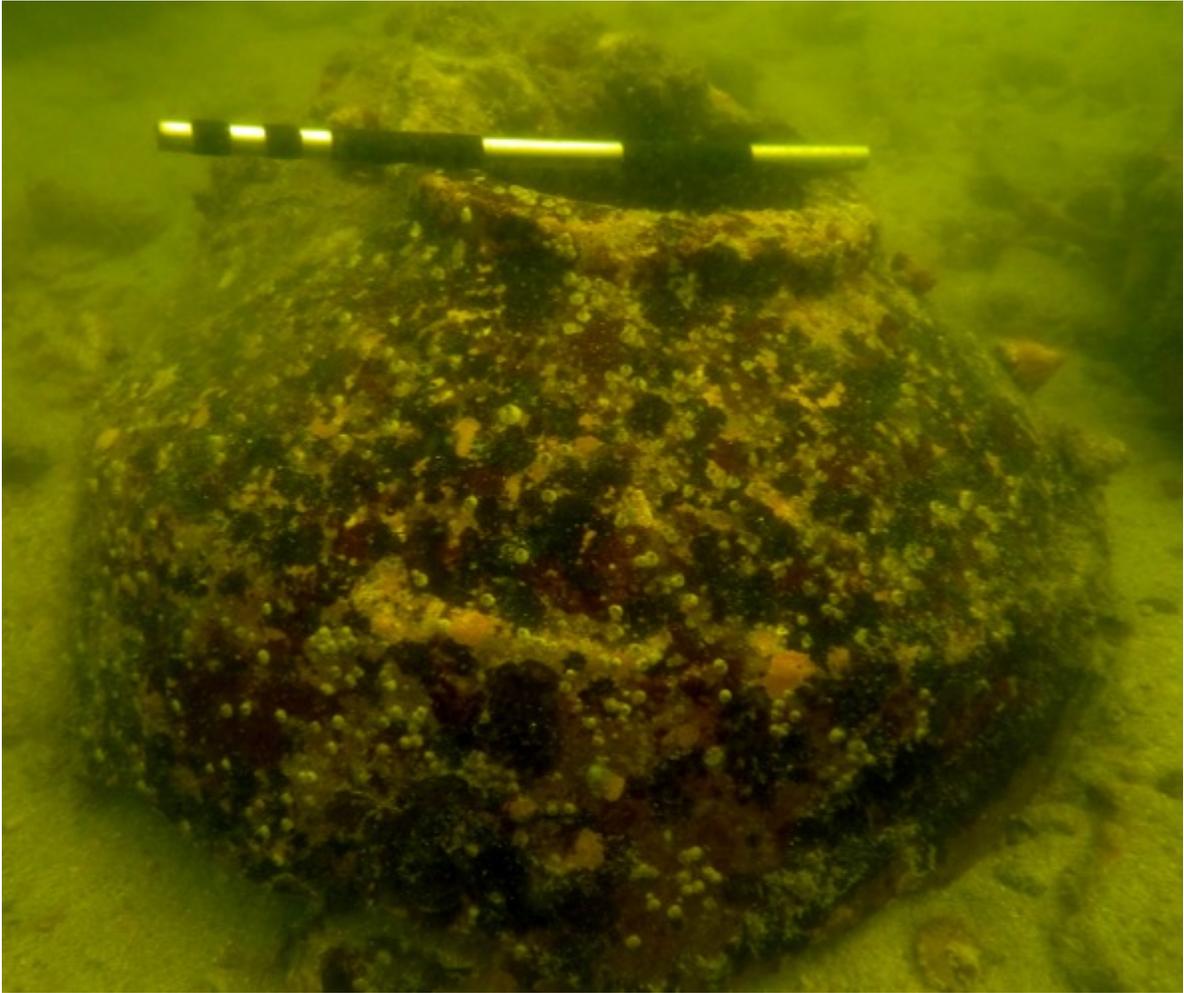


Figure 43: Storage jar, underwater (6.35). Scale 1, then 5 cm divisions

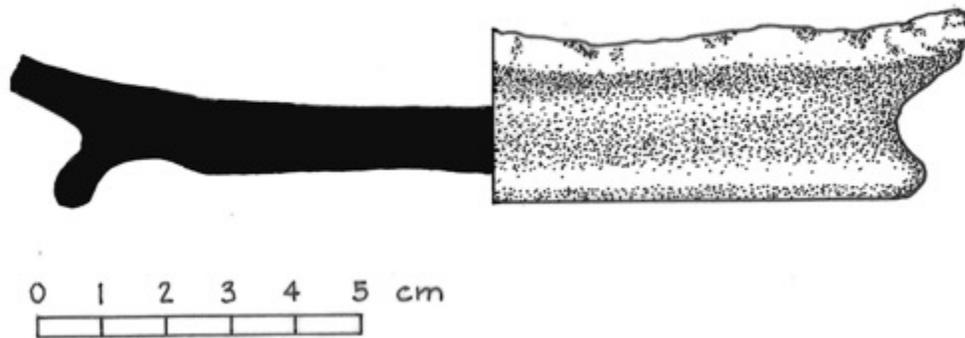


Figure 44: Base of rice grinding basin (1.16)



Figure 45: Inside base of the rice grinding basin (1.16)



Figure 46: Section of rim and wall of rice grinding basin (6.27)



Figure 47: Inside wall of rice grinding basin (6.27)

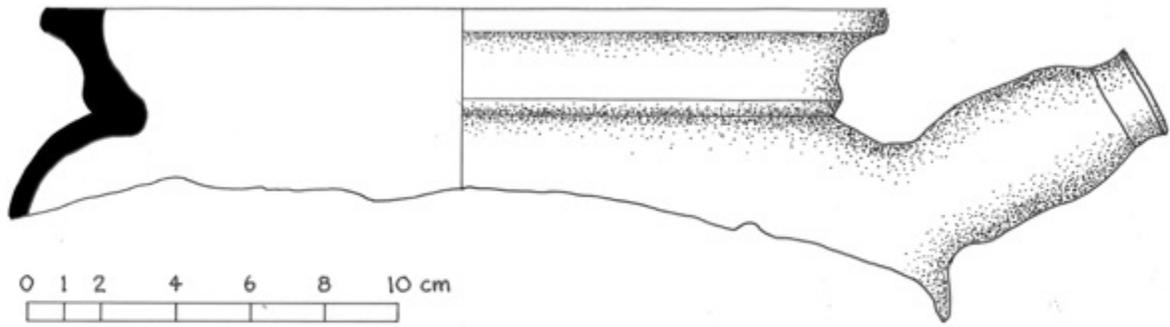


Figure 48: Cooking pot (2.18)



Figure 49: Cooking pot (2.18)

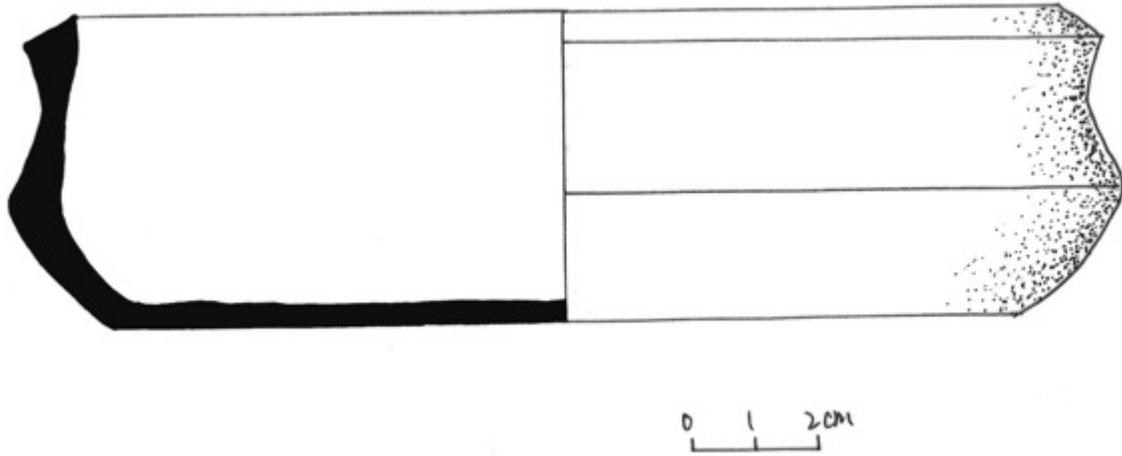


Figure 50: Cooking/Serving dish (1.33)



Figure 51: Cooking/Serving dish (1.33)



Figure 52: Cooking/Serving dish (1.84)



Figure 53: Cooking/Serving dish (1.84)

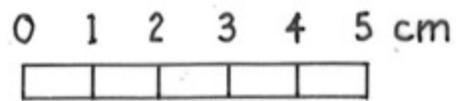


Figure 54: Grey unglazed stoneware lid (3.26)



Figure 55: Grey unglazed stoneware lid (3.26)



Figure 56: Grey unglazed stoneware lid (3.26)



Figure 57: Red earthen ware cooker grate (5.14C)

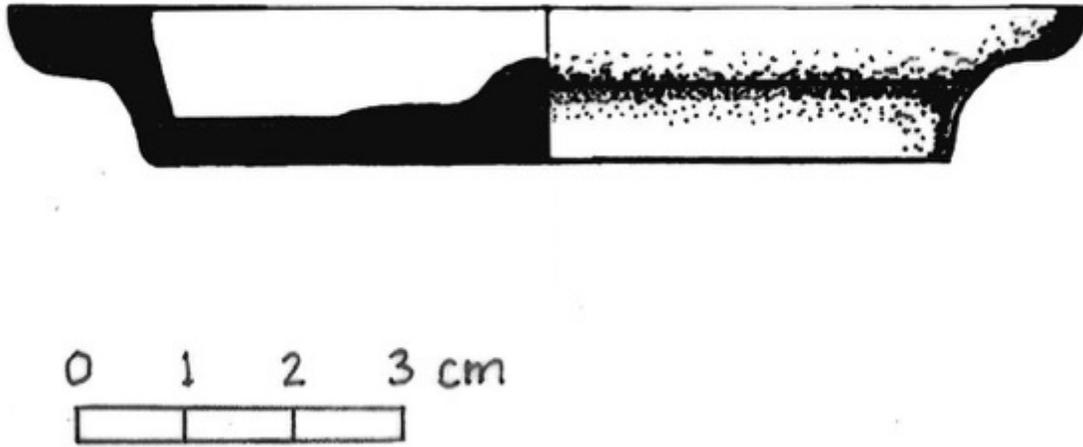


Figure 58: Grey stoneware recessed lid (2.24)



Figure 59: Grey stoneware recessed lid (2.24)



Figure 60: Grey stoneware recessed lid (4.8B)

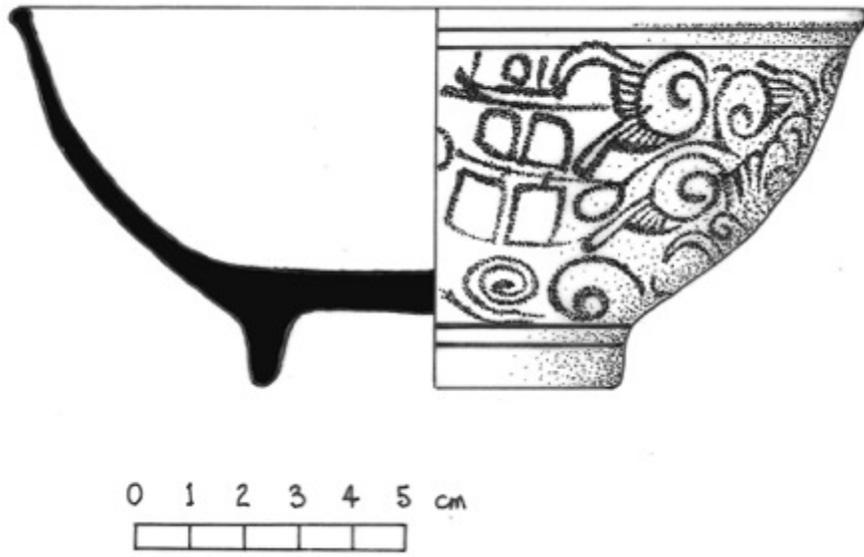


Figure 61: Bowl with underglaze blue double happiness design (2.2)



Figure 62: Bowl with underglaze blue double happiness design (2.2)



Figure 63: Bowl with underglaze blue double happiness design (1.37)

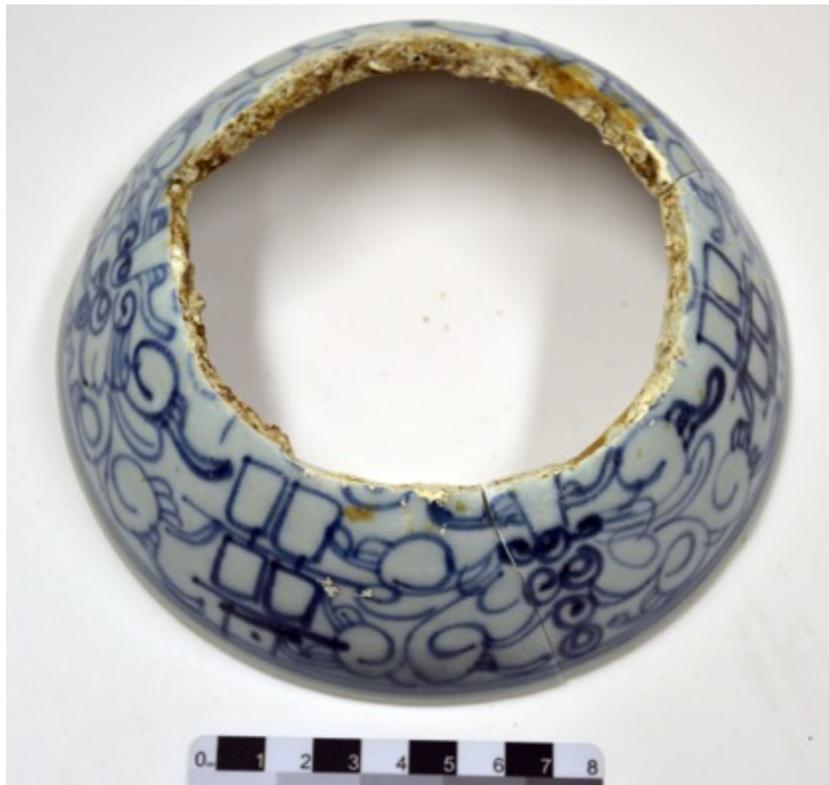


Figure 64: Bowl with underglaze blue double happiness design (4.22) This bowl in 3 pieces and was found as in the illustration, upside down and together but with no base

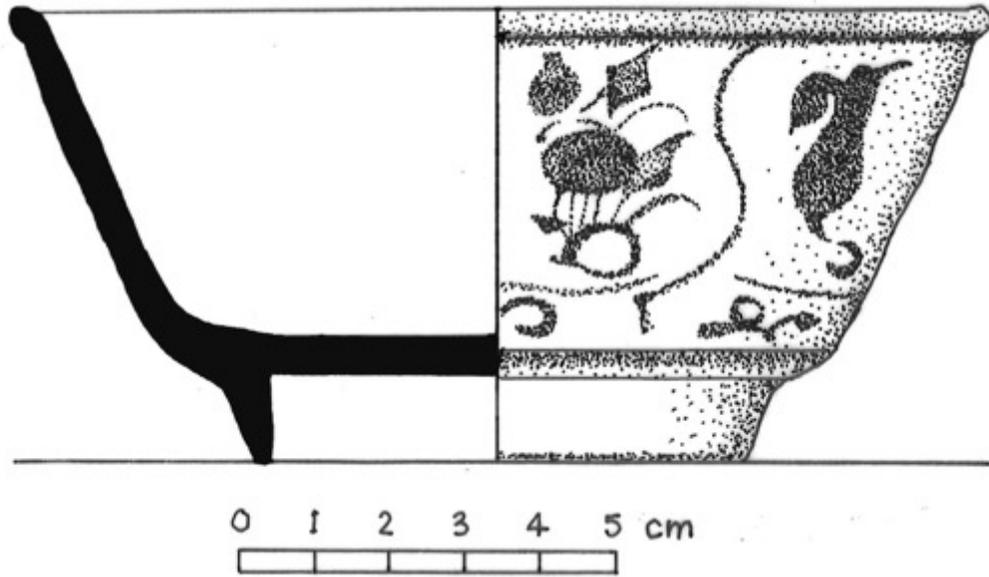


Figure 65: Bowl with underglaze blue floral-fungus design (4.3)

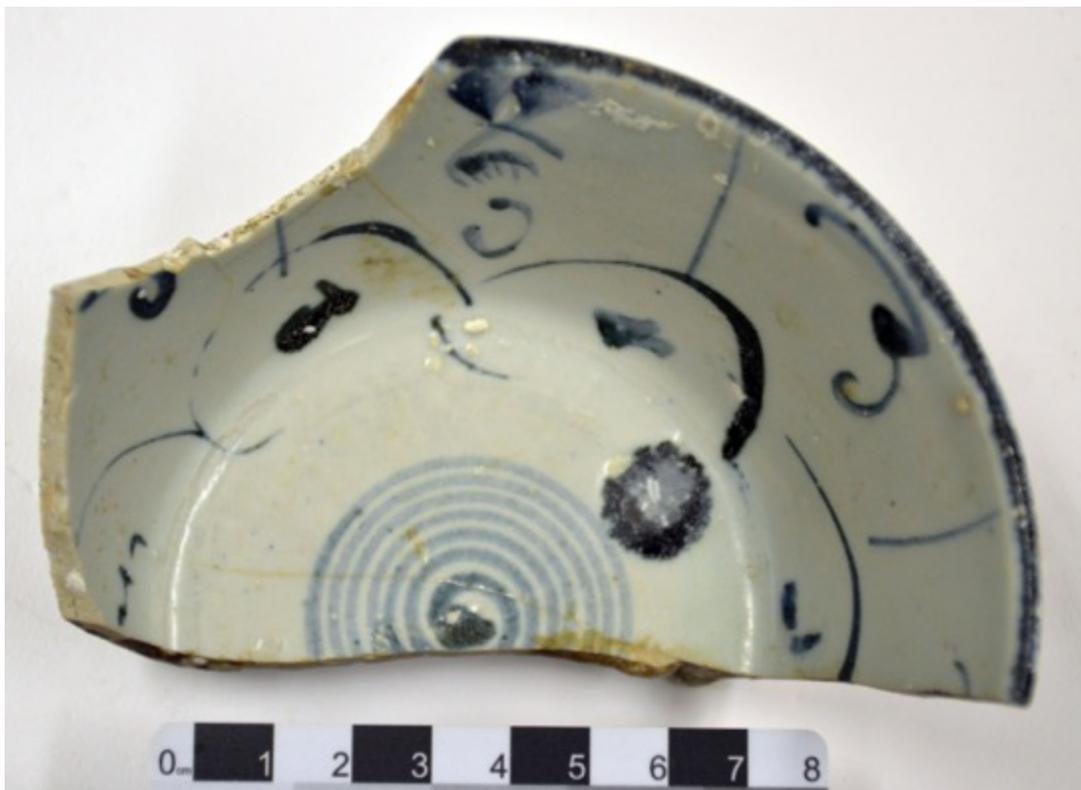


Figure 66: Bowl with underglaze blue floral-fungus design, inside spiral design (4.3)

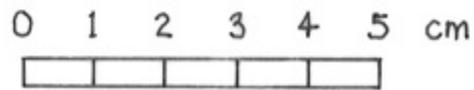
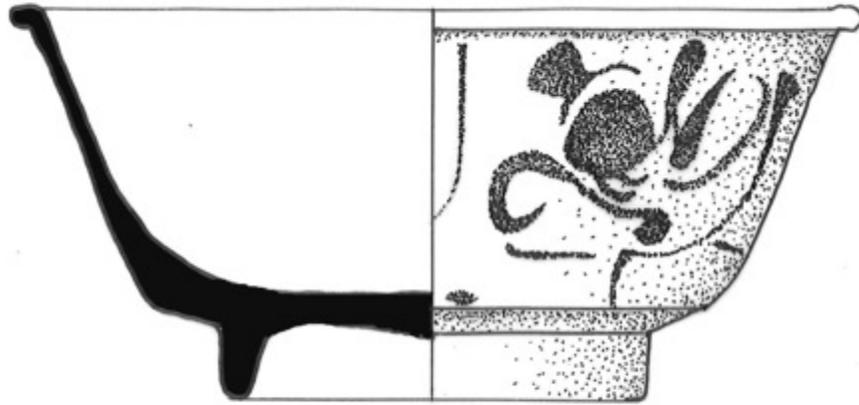


Figure 67: Bowl with underglaze blue floral-fungus design (4.14)



Figure 68: Bowl with underglaze blue floral-fungus design, inside spiral design (4.14)

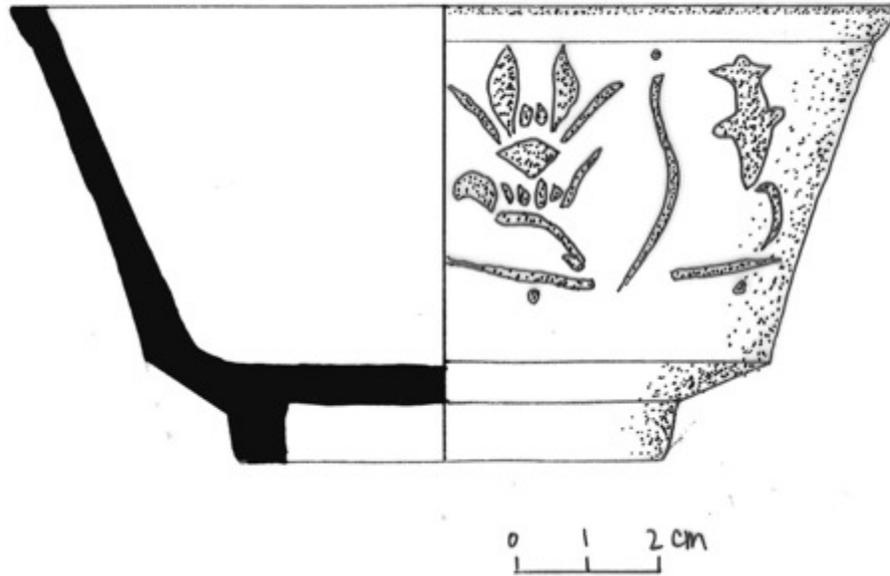


Figure 69: Bowl with underglaze blue floral-fungus design, stamped or transfer printed? (4.31)



Figure 70: Bowl with underglaze blue floral-fungus design, stamped or transfer printed?) (4.31)

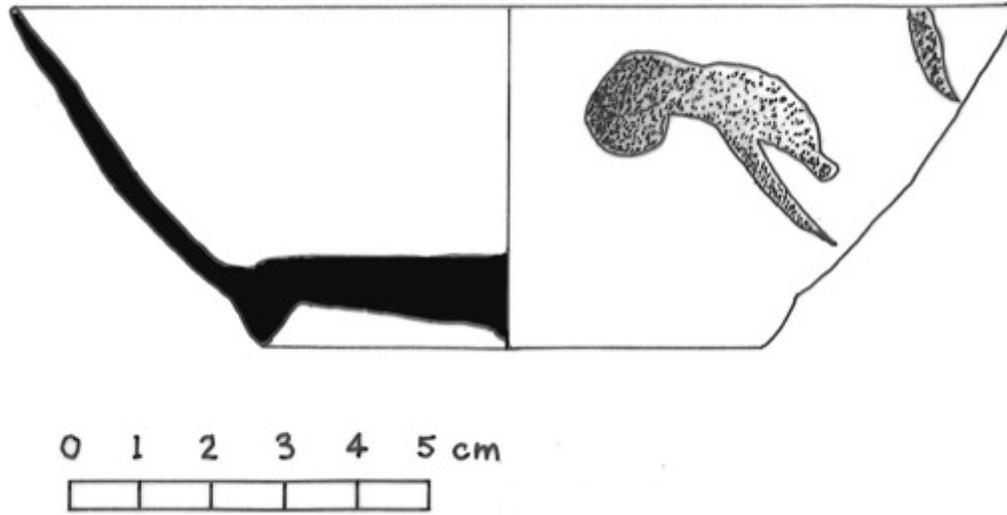


Figure 71: Bowl with underglaze blue floral-fungus design (4.63)



Figure 72: Bowl with underglaze blue floral-fungus design (4.63)

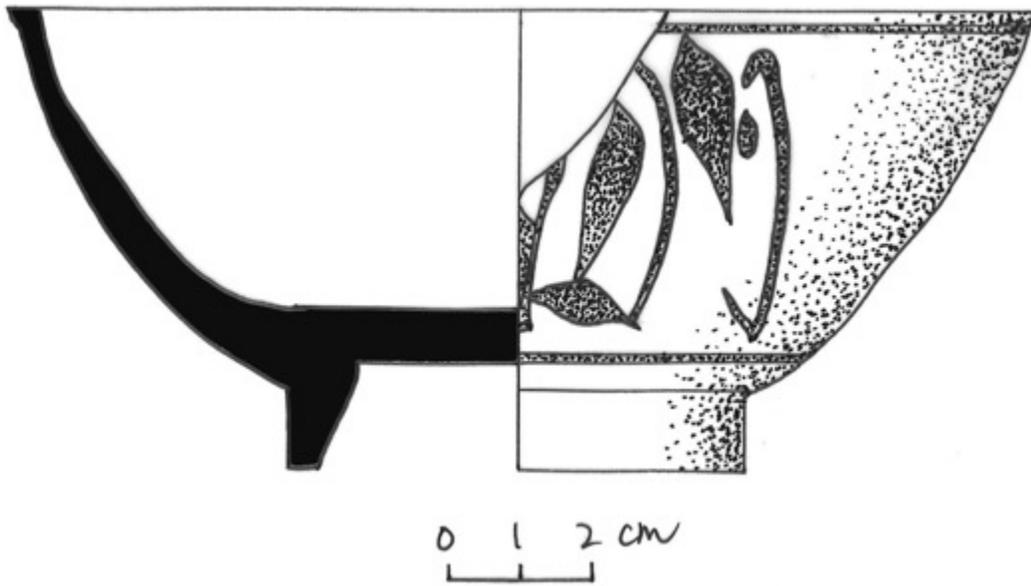


Figure 73: Bowl with underglaze blue plum, orchid, bamboo, and stone design (3.22B)



Figure 74: Bowl with underglaze blue plum, orchid, bamboo, and stone design (3.22B)



Figure 75: Bowl with underglaze blue plum, orchid, bamboo, and stone design (4.4A)



Figure 76: Bowl with underglaze blue plum, orchid, bamboo, and stone design (4.4A)

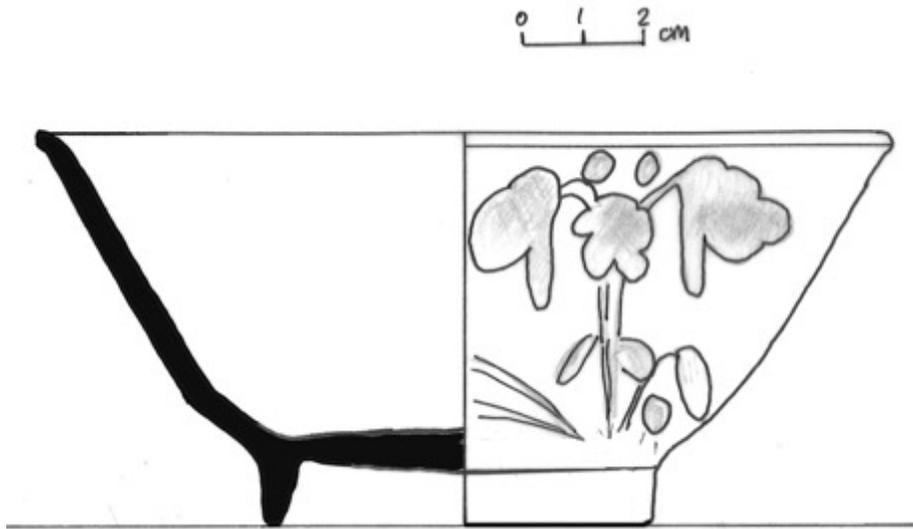


Figure 77: Bowl with underglaze blue plum, orchid, bamboo, and stone design (4.62)



Figure 78: Bowl with underglaze blue plum, orchid, bamboo, and stone design (4.62)

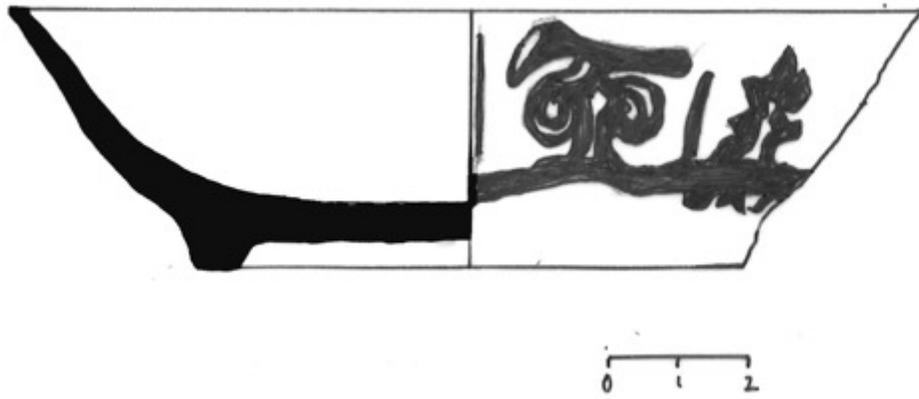


Figure 79: Bowl with underglaze blue fungus and petal 'ling-chi' design (4.56)



Figure 80: Bowl with underglaze blue fungus and petal design, inside of base unglazed (4.56)



Figure 81: Bowl with underglaze greenish blue floral pattern design (6.26)

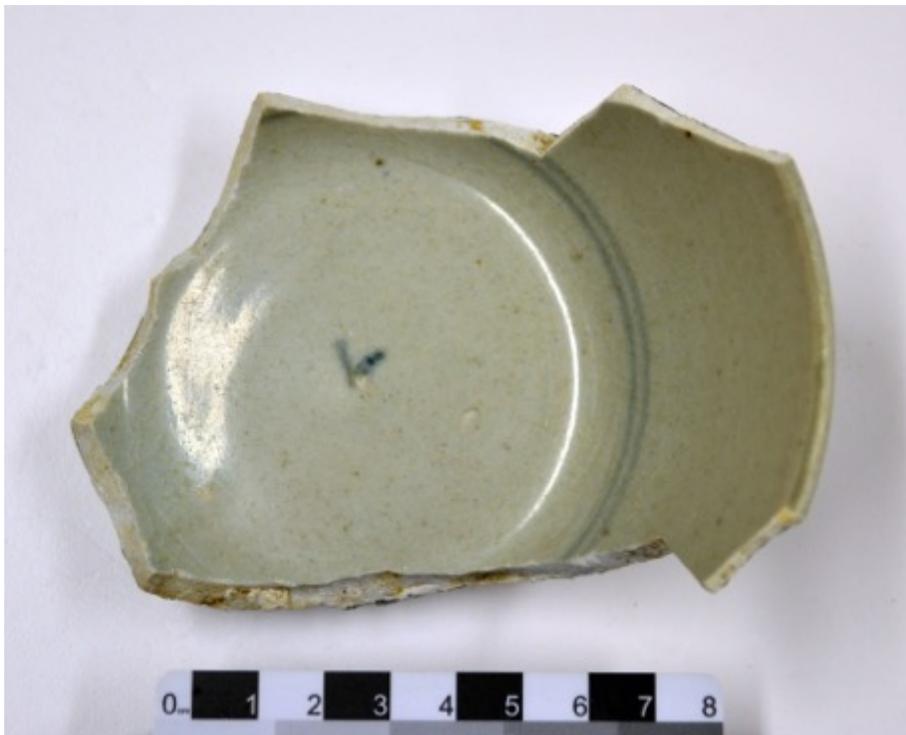


Figure 82: Bowl with underglaze greenish blue floral pattern design (6.26)



Figure 83: Bowl with underglaze blue fungus and petal 'ling-chi' design outside, outside (9.33a)



Figure 84: Bowl with 'ling-chi' character at inside centre base within broad unglazed ring, inside (9.33a)

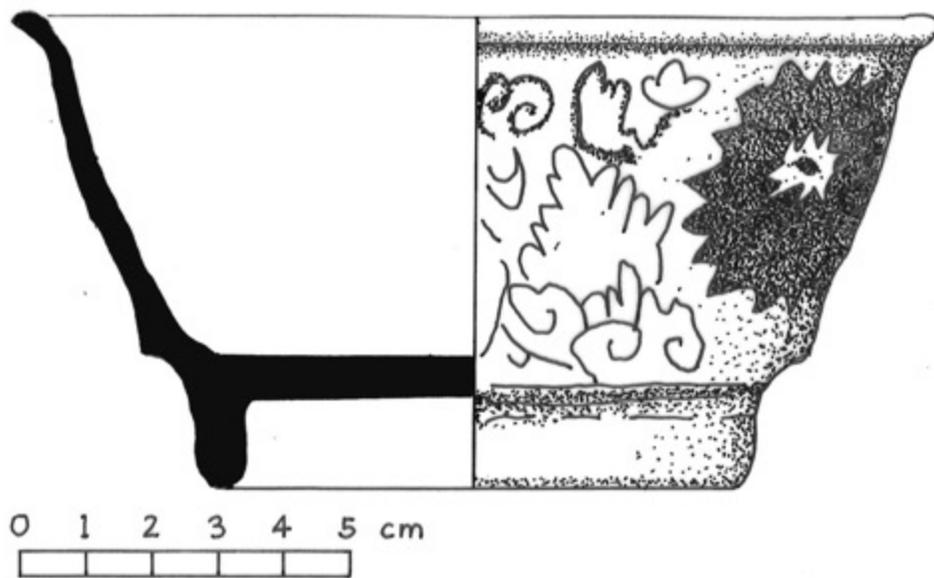


Figure 85: Bowl with underglaze blue chrysanthemum design, outside (4.59)



Figure 86: Bowl with underglaze blue chrysanthemum design, inside (4.59)



Figure 87: Bowl with underglaze blue chrysanthemum design, outside (4.65)



Figure 88: Bowl with underglaze blue chrysanthemum design, inside (4.65)

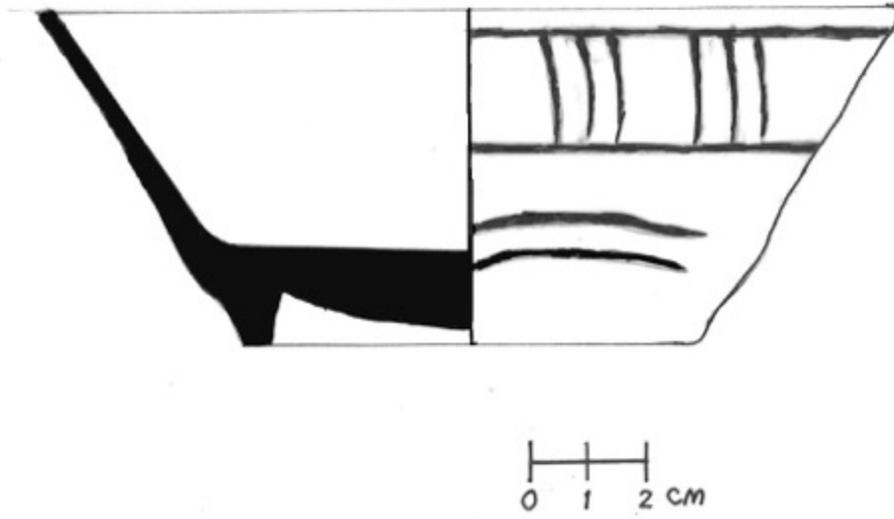


Figure 89: Bowl with underglaze blue 3 vertical stripes design, outside (4.34)



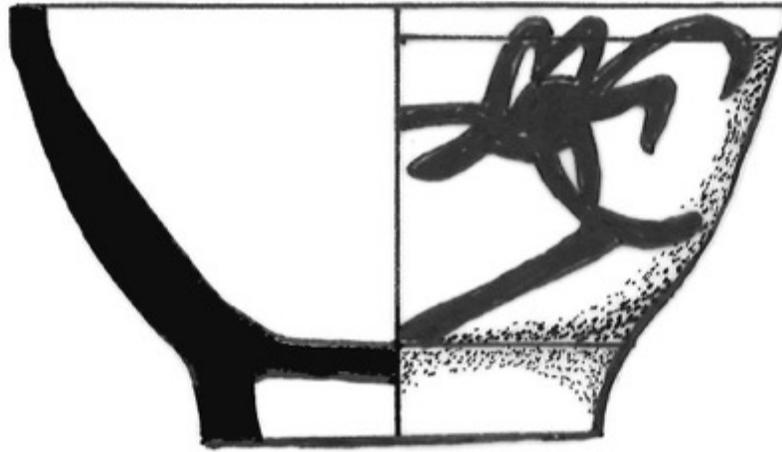
Figure 90: Bowl with underglaze blue 3 vertical stripes design showing circular mark inside (4.34)



Figure 91: Cup with underglaze blue petal fungus and cross design, outside (9.2)



Figure 92: Cup with underglaze blue petal, fungus and cross design (9.2)



0 1 2 cm

Figure 93: Cup with underglaze blue floral-fungus design (3.21)



Figure 94: Cup with underglaze blue floral-fungus design (3.21)

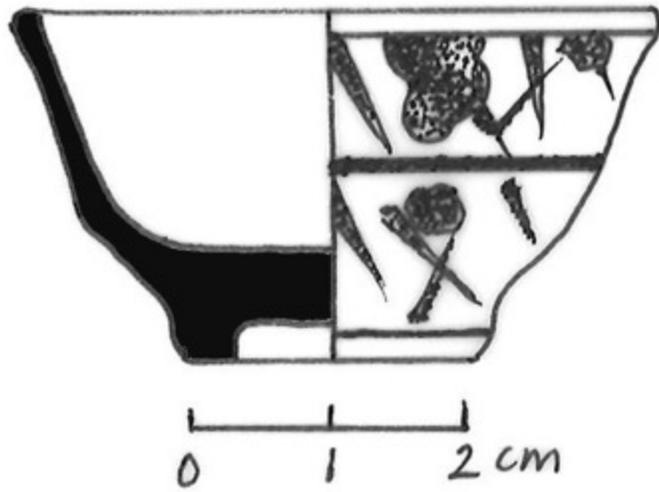


Figure 95: Underglaze blue cup with floral-fungus design in pairs (8.1)



Figure 96: Underglaze blue cup showing '大' symbol on inside, meaning 'immortal fungus' (8.1)



Figure 97: Vase, greyish white glaze, outside (9.36B)

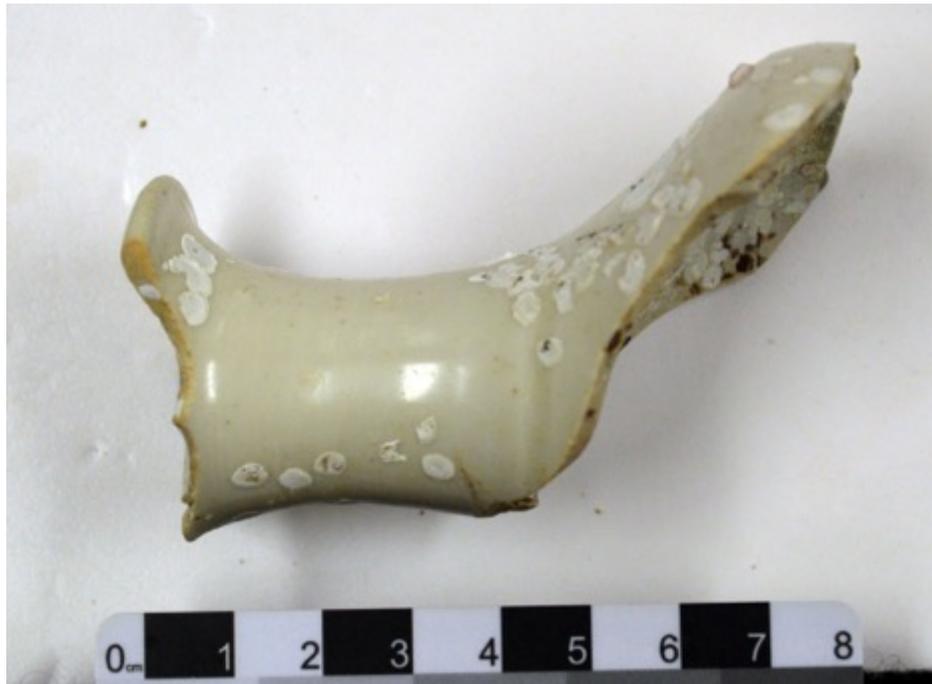


Figure 98: Vase, greyish white glaze, outside (9.36B)

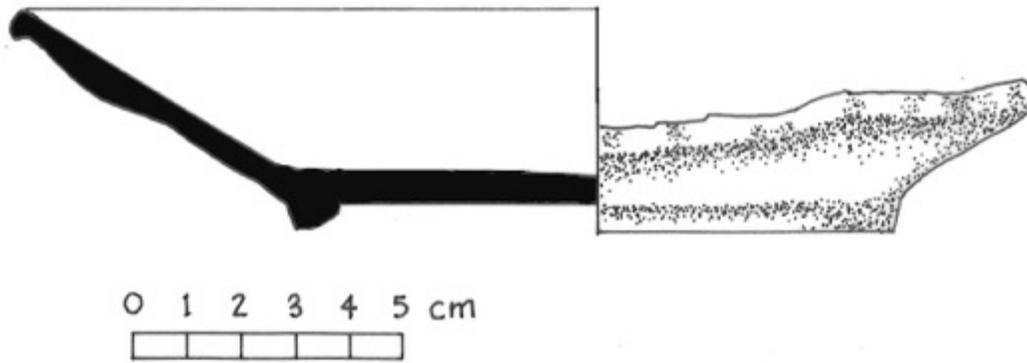


Figure 99: Plate with underglaze blue with rectangular block decoration (4.25)

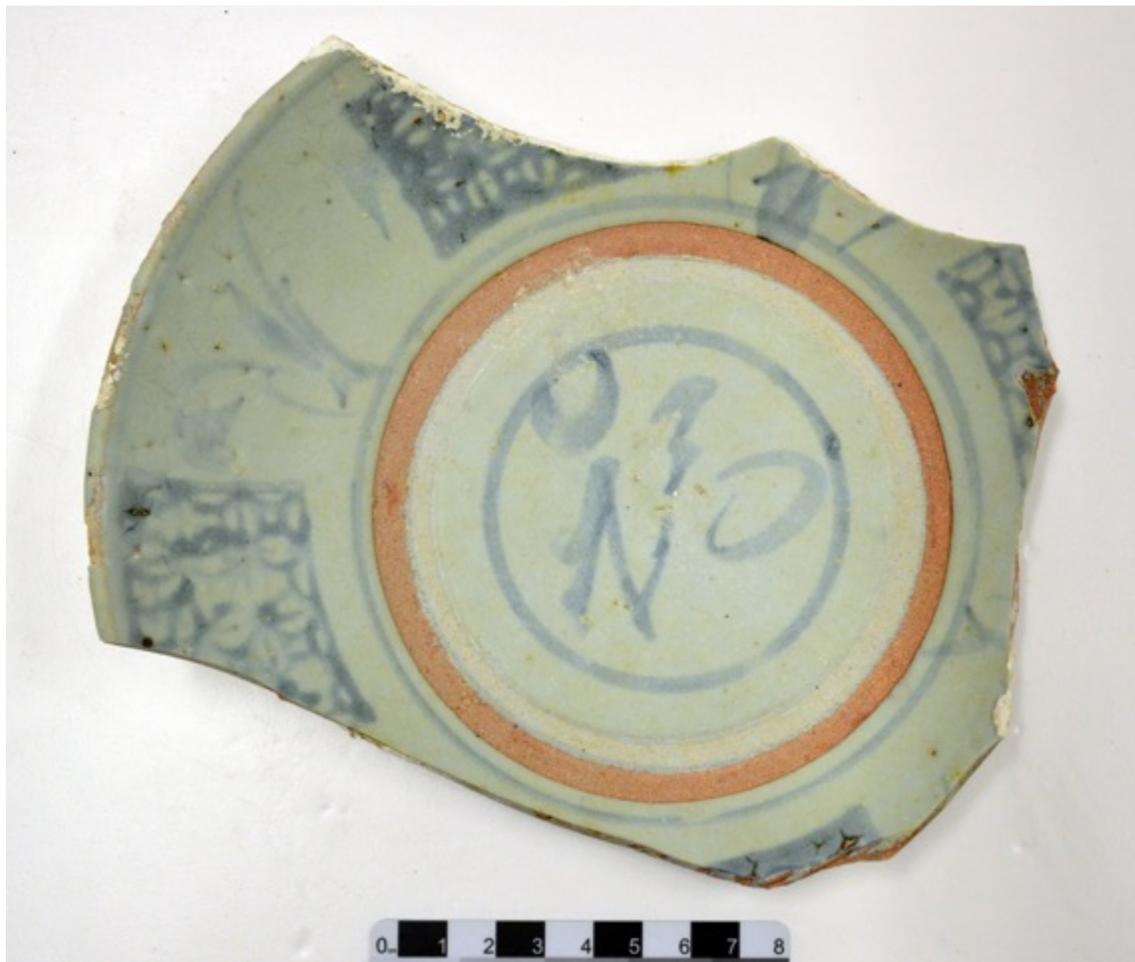


Figure 100: Plate with underglaze blue with rectangular block decoration, 'Fu' symbol at inside centre base (4.25)



Figure 101: Plate with underglaze blue cranes and Buddhist lions on inside (9.3)



Figure 102: Plate with underglaze blue, outside with elongated? leaf design (9.3)



Figure 103: Plate with underglaze blue bird and plum blossom design, inside (4.55)

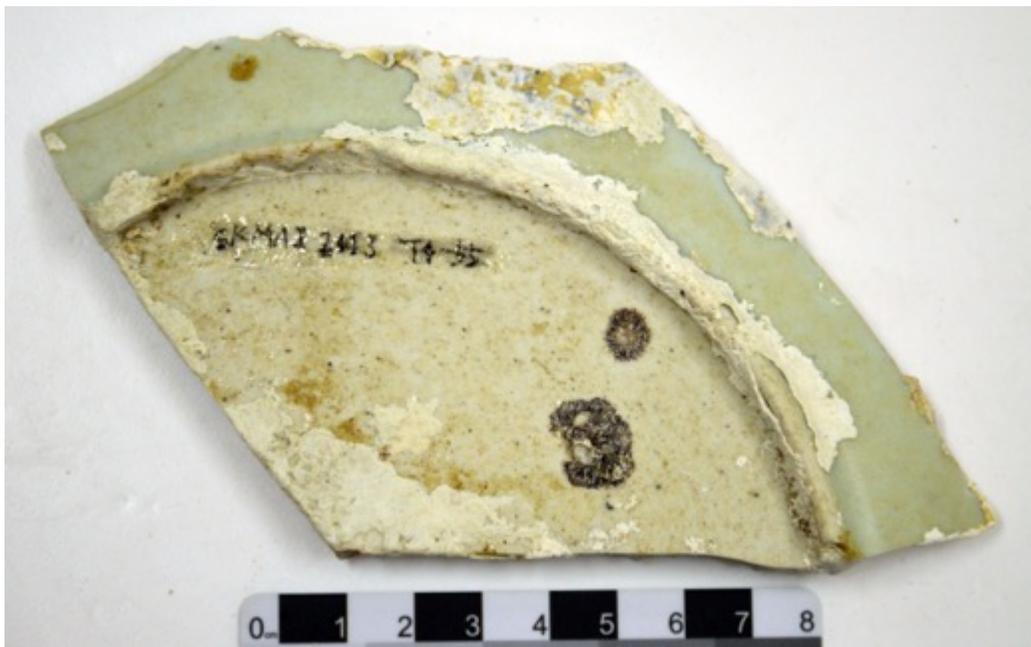


Figure 104: Plate with underglaze blue bird and plum blossom design (4.55)

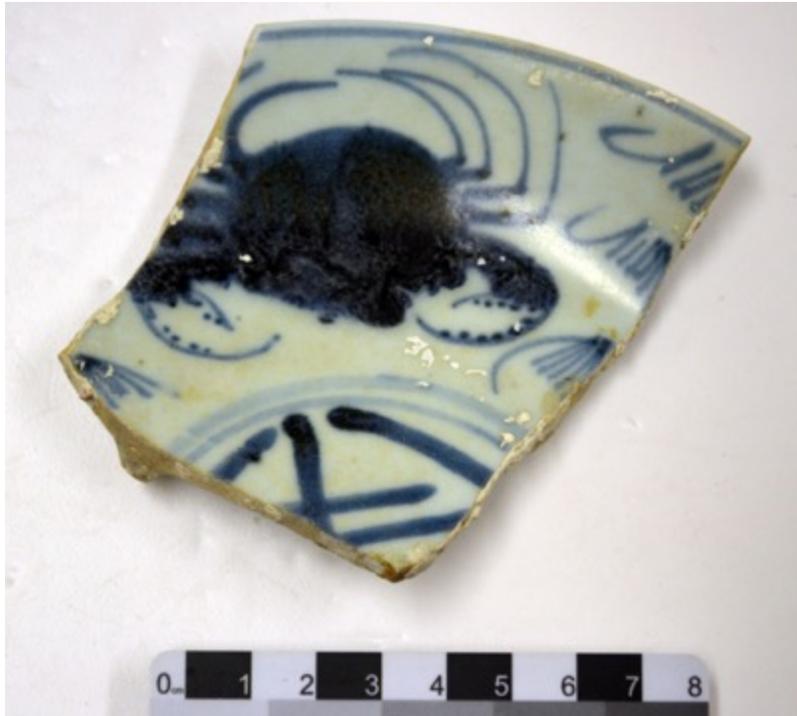


Figure 105: Dish with underglaze blue crab design inside, and possible 'Sau' (longevity) Chinese character at inside centre (1.83)

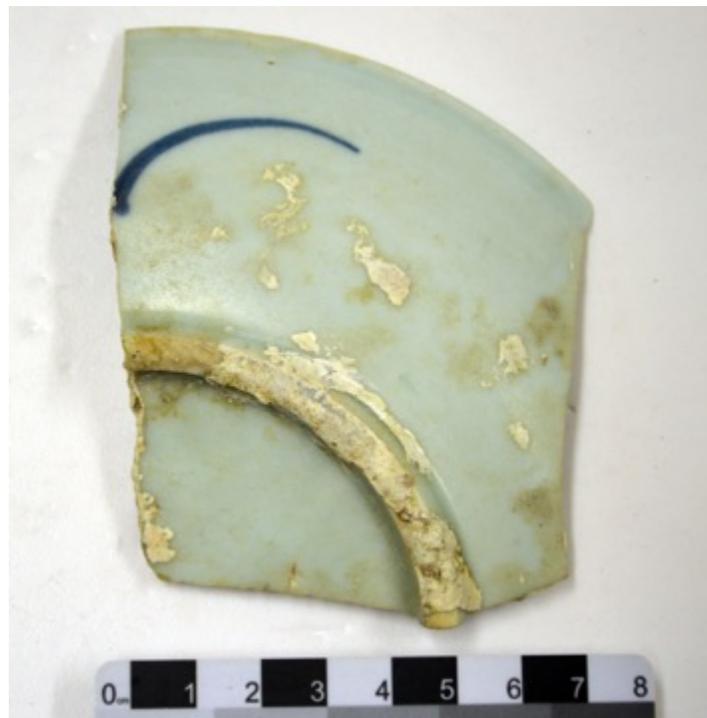


Figure 106: Dish with underglaze blue crab design inside (1.83)



Figure 107: Dish with blue underglaze 'floral-fungus' design, has 'Fuk' (Good Fortune) character at inside centre within unglazed ring (9.41)



Figure 108: Dish with blue underglaze 'floral-fungus' design (9.41)



Figure 109: Dish with underglaze blue leaf-floral design (5.8D)



Figure 110: Dish with underglaze blue leaf-floral design (5.8D)



Figure 111: White glazed with green aquatic plants and a pink goldfish, lip of rim and footring unglazed (3.1)



Figure 112: Bowl, white glazed with green aquatic plants and a pink goldfish, lip of rim and footring unglazed (3.1)

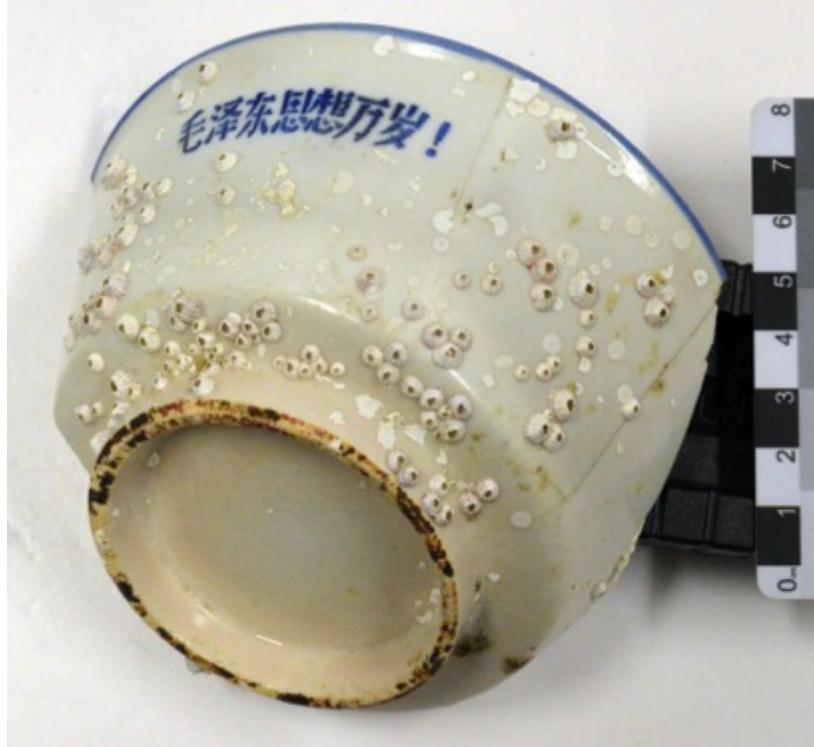


Figure 113: Bowl with underglaze blue; transfer printed?; Mao Tse Tung propaganda slogan (3.20)

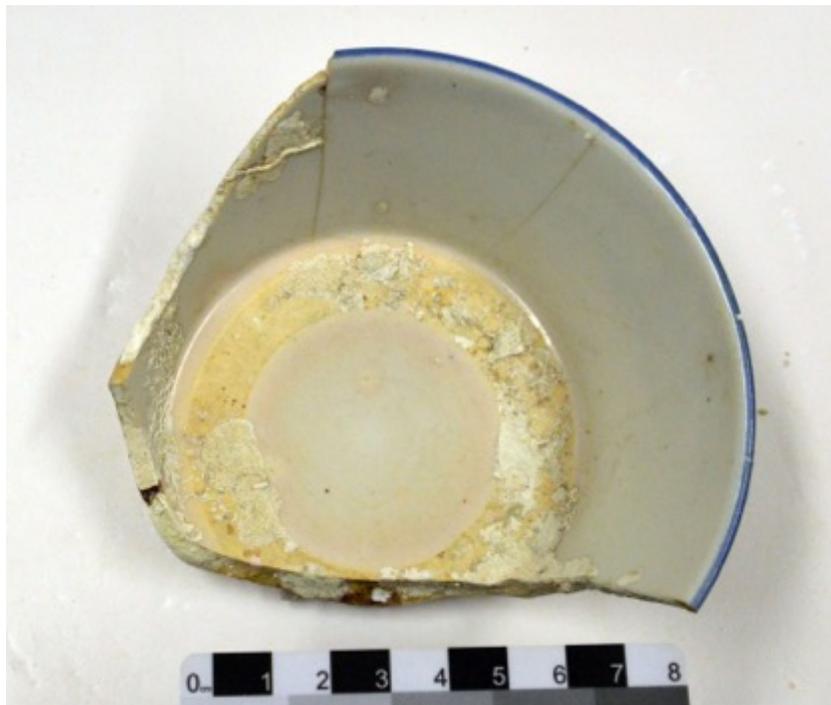


Figure 114: Bowl with underglaze blue; transfer printed?; Mao Tse Tung propaganda slogan, unglazed kiln stacking ring inside (3.20)

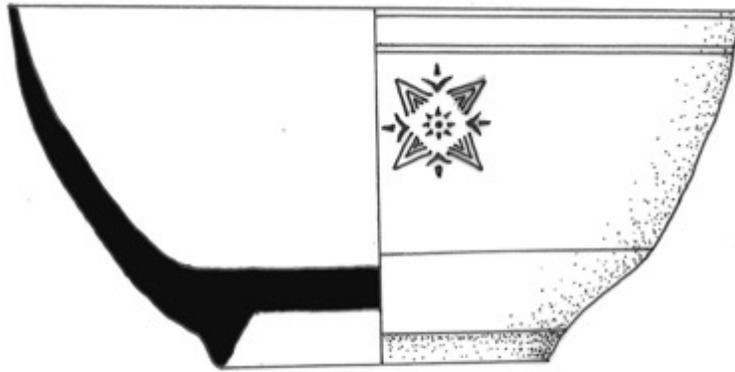


Figure 115: Bowl with underglaze polychrome design comprising green band around rim, fine blue lines and pink geometric ?stamped design (4.68)

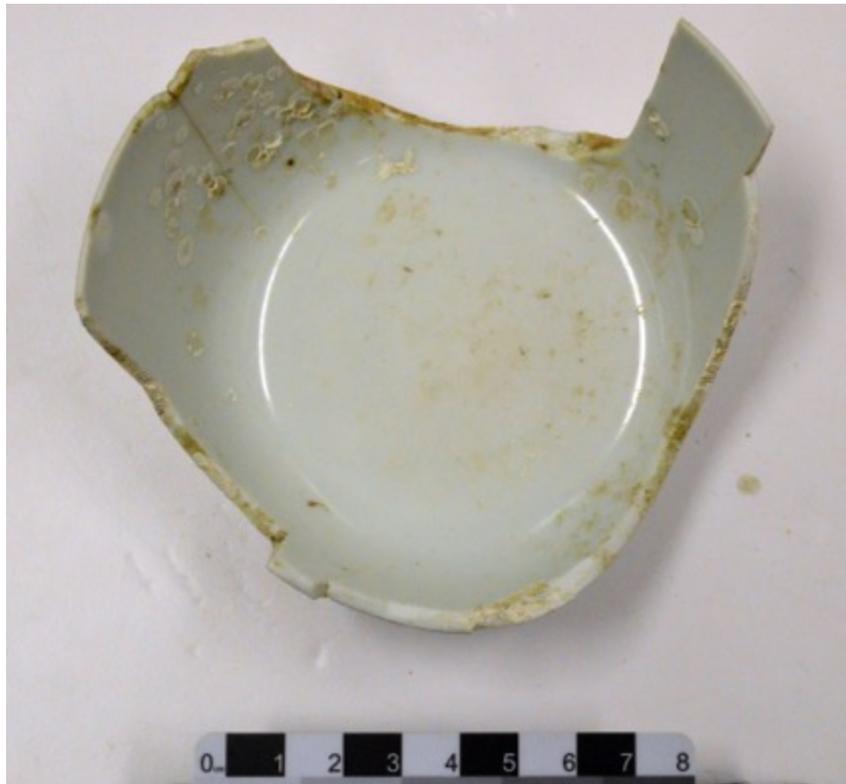


Figure 116: Bowl with underglaze polychrome design comprising green band around rim, fine blue lines and pink geometric ?stamped design (4.68)



Figure 117: Plate with underglaze blue fish design; bright blue; complex mark at underside centre base; Chinese character 'Yi He' - kiln or studio (1.71)



Figure 118: Plate with underglaze blue peony design, Chinese character 'Yu' (Jade) & 'Zhen' mark at underside centre base (2.1)



Figure 119: Lobed bowl in creamy white qingbai glaze; probably copying earlier Song-Yuan types from Jingdezhen (1.6B)



Figure 120: Lobed bowl in creamy white qingbai glaze, inside (1.6B)



Figure 121: White glazed, lobed bowl; qingbai glaze; probably copying Song-Yuan types from Jingdezhen (3.2)



Figure 122: White glazed, lobed bowl; qingbai glaze, inside (3.2)



Figure 123: Green celadon-type with thick glaze (especially outside); finely made with very fine rim (5.1B)



Figure 124: Green celadon-type with thick glaze, inside (5.1B)



Figure 125: Ceramics being sold at a market in Bangkok, Thailand



Figure 126: Chinese ceramics from Bangkok market, similar to those found at Town Island

Appendix 1

Tr. 1	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
1.1	POT	POP	1	207	Bowl	RBB	2	Underglaze blue floral-fungus design outside/inside, spiral at inside centre; angular form	Rim 13D (47%); Base 6D (100%); 5.5H	Late Qing; Dehua Fujian
1.2	POT	POP	1	46	Bowl	RB	2	Underglaze blue floral-fungus design outside/inside, spiral at inside centre; cream body	Rim 13D (31%); 5.1H (surv.)	Late Qing; Dehua Fujian
1.3	POT	HSW	1	82	Cooking Pot	RB	5	Unglazed; wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001 Kwoloon Walled City)	Rim 13D (23%); 6.4H (surv.)	Qing-EC20?; Guangdong made?
1.4	POT	HSF	1	364	Storage Jar	B		Orangey brown glaze outside & unglazed inside	15W x 20H (same as 1.9?)	
1.5	POT	HSF	1	212	Storage Jar	RB	12	4-lugged globular jar with degraded brown glaze inside & outside; triangular upright hooked rim	Rim 9D (31%); 7.5H (surv.)	Guangdong product ? Qing-EC20?
1.6A	POT	HSW?	1	43	Jar?	BB		Unglazed with low foot-ring	Base 8D (30%); 1.7H (surv.)	
1.6B *	POT	POQ	1	35	Bowl	RB	15	Lobed bowl in creamy white qingbai glaze; probably copying earlier Song-Yuan types from Jingdezhen	Rim 13D (20%); 3.7H (surv.)	Yuan-Ming Fujian
1.7	POT	POP	1	14	Bowl	RB	2	Underglaze blue floral-fungus design outside/inside	Rim 14D (16%); 3.3H (surv.)	Late Qing; Dehua Fujian
1.8	POT	HSW	1	32	Cooking-Serving Dish	RB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; mainly for serving food.	Rim 22D (13%); 5.2H (surv.)	Guangdong product ? Qing-EC20
1.9	POT	HSF	1	619	Storage Jar	B		Orangey brown glaze outside & unglazed inside	Body c.36D; 25W x 24H (surv.)(same as 1.4?)	

1.10	POT	HSF	1	113	Basin	RB		Open form with upright square rim and lid-seating; unglazed rim & outside, brown glaze below rim on inside; food processing & storage?	Rim 25D (6%); 9H (surv.)	
1.11	POT	POP	1	104	Bowl	RBB	2	Underglaze blue floral-fungus design outside; inside with 2 parallel lines & simple stroke mark at inside centre	Rim c.14D (3%); Base 6.8D (60%); 6.3H (surv.)	Mid-late Qing; Wun Yiu?
1.12	POT	SSW	1	472	Storage Jar	B		Cream lower body, yellowish brown upper body; should be bottle-shaped container with short upright rim	Body c.24D (21%) x 19.5H (surv.)	C19-20; European Import
1.13A	POT	POP	1	92	Bowl	BB		Underglaze blue; green fired oxidised appearance; unglazed ring	Base 7.5D (100%); 2.2H (surv.)	Qing; Wun Yiu
1.13B	POT	HSW	1	112	Storage Jar	RB	12 ?	Probably from a lugged globular jar. Degraded brown glaze inside & outside; triangular upright hooked rim	Rim 11D (16%); 7H (surv.)	Guangdong product? Qing-EC20?
1.14	POT	POP	1	148	Bowl	BB		Underglaze blue floral design outside; 2 parallel rings inside & simple dot mark at inside centre	Base 7D (100%); 6.2H (surv.)	Qing; Wun Yiu
1.15	POT	HSF	1	308	Rice Grinding Basin	BB	13	Unglazed with low foot-ring; incised overlapping grinding grooves on inside	Base 11.5D (100%); 4.8H (surv.)	Late Qing, Guangdong kiln
1.16*	POT	HSF	1	360	Rice Grinding Basin	BB	13	Unglazed with higher foot-ring than 1.15; incised overlapping grinding grooves on inside	Base 13.5D (100%); 4H (surv.)	Late Qing, Guangdong kiln
1.17	POT	POP	1	125	Bowl	RBB	2	Underglaze blue floral-fungus design outside/inside, spiral at inside centre; angular form	Rim 13D (36%); Base 6.9 (55%); 6.1H	Late Qing; Wun Yiu or Fujian?
1.18A	POT	POP	1	287	Bowl	RBB	6	Underglaze blue probably a rough plum, orchid, bamboo, and stone design; three dots mark at inside centre; quite angular form	Rim 13.4D (59%); Base 6.7D (100%); 6.5H	Late Qing; Wun Yiu
1.18B	POT	POP	1	5	Bowl	RB	2	Underglaze blue floral-fungus design, bright blue	Rim 13D (11%); 2.8H (surv.)	Late Qing; Dehua Fujian
1.19	POT	POP	1	132	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; green fired; 2nd	Rim 13D (6%); Base	Late Qing;

									6.2D (75%); 6.3H	Dehua Fujian?
1.20	POT	HSF	1	157	Jar?	B		Degraded brown glaze inside & unglazed outside	Body c.29D (22%); 18.5W x 8.5H (surv.)	
1.21A	POT	HSW	1	86	Cooking Pot	RB	5	Unglazed; wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001)	Rim 20D (23%); 6H (surv.)	Qing- EC20?; Guangd ong made?
1.21B	POT	POP	1	131	Bowl	RBB		Underglaze blue floral design; simple stroke at inside centre	Rim c.13D (13%); Base 7D (60%); 6.2H	Qing; Wun Yiu
1.22	POT	POP	1	139	Bowl	RBB	8	Pink glaze outside, white glaze inside	Rim 12D (55%); Base 4.4D (100%); 5.7H	C20- Post WWII
1.23	POT	POP	1	207	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue	Rim 13D (70%); Base 6.3D (100%); 6.3H	Late Qing – Dehua Kiln Fujian
1.24	POT	POP	1	172	Bowl	RBB	8	White glaze all over (except lip of foot-ring)	Rim 12D (69%); Base 5.1D (100%); 5.8H	C20- Post WWII
1.25	POT	POP	1	66	Bowl	RBB		Underglaze blue floral design	Rim 13D (18%); Base 7D (32%); 6.2H	Qing; Wun Yiu
1.26	POT	POP	1	133	Bowl	RBB		Underglaze blue floral design; scratched 'X' mark at inside centre	Rim 14D (17%); Base6.8D (100%); 6.1H	Qing; Wun Yiu
1.27A	POT	POP	1	208	Bowl	RBB		Underglaze blue floral design; simple paired stroke mark at inside centre	Rim 14D (17%); Base6.8D (100%); 6.1H	Qing; Wun Yiu
1.27B	POT	POP	1	150	Bowl	RBB		Feint underglaze sparse blue strokes design, green-fired with oxidised base	Rim 17D (41%); Base 8.5D (53%); 5.1H	Qing; Wun Yiu
1.28	POT	POQ	1	26	Cup	RBB	11	Cream qingbai glaze; finely made with white body and thin tapering rim	Rim 6.5D (53%); Base	C20 & Jiangxi

									3D (45%); 4.4H	Jingdezhen
1.29A	POT	POP	1	169	Bowl	RBB	2	Underglaze blue with possible floral-fungus, chrysanthemum & fu character design; spiral at inside centre	Rim 13D (36%); Base 6.9 (55%); 6.1H	Late Qing; Dehua Fujian
1.29B	POT	POP	1	5	Spoon	NA		Underglaze blue leaf-floral design (cf. AMO 2001.009.00049 Tai Fu Tai)	2.2W x 5L x 1.1H	C19-EC20th?
1.30A	POT	POP	1	63	Bowl	BB	2	Underglaze blue with possible floral-fungus design inside & outside; spiral at inside centre	Rim 13D (36%); Base 6.9 (55%); 6.1H	Late Qing; Dehua Fujian
1.30B	POT	HSF	1	38	Basin?	RB		Unglazed flat-topped rim & outside with brown glaze inside below rim	Rim 25D (11%); 4.3H (surv.)	
1.31	POT	POP	1	251	Bowl	RBB	10	Underglaze blue three vertical stripes design (cf. AMO 1995.001.00047)	Rim 14.5D (28%); Base 8.5D (100%); 5H	Qing; Wun Yiu
1.32A	POT	POP	1	11	Bowl	RB		Underglaze blue floral design outside	Rim 12.5D (14%); 3H (surv.)	Qing; Wun Yiu
1.32B	POT	SSW	1	286	Storage Jar	B		Cream lower body, yellowish brown upper body & shoulder; should be bottle-shaped container with short upright rim	11.5W x 16.5H (surv.)	C19-20; European Import
1.32C	POT	HSF	1	118	Jar?	BB		Base angle with brown glaze inside & unglazed outside	Base 19D (21%); 6.5H (surv.)	
1.32D	POT	HSF	1	89	Jar?	B		Brown glazed inside & outside	7.5W x 9.5L	
1.32E	CBM?	EAW	1	31	Tile	NA		Red roof tile	4.5W x 8.3L	
1.33	POT	HSW	1	175	Cooking-Serving Dish	RBB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; sooting on base suggests use for cooking, although often also used for serving food.	Rim 17D (45%); Base (45%); 5H	Guangdong product? Qing-EC20
1.34	POT	POP	1	89	Bowl	BB		Underglaze blue decoration; simple three dot mark at inside centre	Base 6.5D (100%); 2.5H (surv.)	Qing; Wun Yiu
1.35	POT	POP	1	122	Bowl	BB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue	Base 5.8D (89%); 6H	Late Qing – Dehua Kiln Fujian

1.36	POT	POP	1	149	Bowl	BB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; angular form; 青花瓷碗，瓷胎為淺灰色；(內壁)底部螺旋紋；(外壁)圈足上有藍圈	Rim 12.5D (61%); Base 6 (100%); 6.1H	Late Qing – Dehua Kiln Fujian
1.37A	POT	POP	1	142	Bowl	RBB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028)	Rim 16D (38%); Base 7D (28%); 7H	Late Qing; Dehua Fujian
1.37B	POT	POP	1	140	Bowl	RB		Underglaze blue with Chinese character <i>fuor</i> maybe fungus motif?	Rim 13.5D (58%); Base 6D (50%); 5.7H	Qing; Wun Yiu
1.38A	POT	POP	1	28	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue	Rim 12.5D (21%); 4.4H (surv.)	Late Qing & Dehua Fujian
1.38B	POT	POQ?	1	35	Mug?	RBB		White glaze, fine vertical-sided vessel; too short for calligraphy brush holder	Rim 9D (15%); Base 9D (22.5%); 8.1H	C20
1.39	POT	HSW	1	151	Storage Jar	RB	12	4-lugged? jar with brown glaze inside & outside (one lug surviving); triangular upright hooked rim	Rim 9D (25%); 7H (surv.)	Guangdong product? Qing-EC20
1.40A	POT	POP	1	22	Bowl	RB	9	Underglaze blue chrysanthemum design	Rim 14D (17%); 4.4H (surv.)	Qing & Wun Yiu
1.40B	POT	HSW	1	53	Lid	B		Bodysherd of unglazed cooking pot lid	11 x 9.5	
1.41	POT	POP	1	98	Bowl	BB		Underglaze blue with unglazed base and foot-ring & lower part of inside (suggests dipped glaze)	Base 8.5D (100%); 3.9H (surv.)	Qing & Wun Yiu?
1.42A	POT	POP	1	216	Bowl	RBB	2	Blue floral-fungus design painted overglaze; spiral at inside centre; bright blue; angular form; coarsely made	Rim 12.5D (55%); Base 5.9 (100%); 6.2H	Late Qing; Fujian or Guangdong?
1.42B	POT	POP	1	13	Bowl or Cup	BB		Underglaze blue porcelain with single line around exterior foot-ring	Too small to calculate base D; 3.2H (surv.)	C20?
1.43	POT	POP	1	142	Bowl	BB		Underglaze blue porcelain with 'bamboo leaf' decoration to outside; inside undecorated; entire inside base & lower outside unglazed (dipped glaze)	Rim 16D (18%); Base 6D (100%); 6.3H	Qing & Wun Yiu

1.44	POT	POP	2	177	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue	Rim 12.5D (18%); Base 6.7 (100%); 5.9H (+1 tiny fragment)	Late Qing-Dehua Fujian
1.45	POT	POP	1	101	Bowl	RBB	2	Underglaze blue floral-fungus design; quite roughly executed (late?); spiral at inside centre; bright blue; green fired	Rim c.12D (2%); Base 6 (100%); 6.3H	Late Qing-Dehua Fujian
1.46	POT	POP	1	183	Bowl	RBB		Underglaze blue & green ?butterfly & leaf/feather design	Rim 15.5D (27%); Base 7 (100%); 7.1H	C20
1.47A	POT	POP	1	45	Spoon	NA		Underglaze blue and pink leaf and flower design	5W x 13.5L	C20th
1.47B	POT	POP	1	183	Small Cup	RB	14	Underglaze blue fungus and cross design; cross mark at inside centre base ; probably for kung fu tea or rice wine (cf. AMO 2005.026.00013)	Rim 4D (41%); 3.3H (surv.)	Mid-late Qing & Dehua Fujian or Jiangxi Jingdezhen
1.48A	POT	POP	1	127	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; green fired	Rim 12.5D (100%); Base 5.8D (58%); 6.1H	Late Qing – Dehua Kiln Fujian
1.48B	POT	HSW	1	13	Jar?	B		Degraded brown glaze outside, unglazed inside	4.7W x 6.7L	
1.49A	POT	POP	1	161	Bowl	RBB		Undecorated greenish grey glaze; unglazed ring, foot-ring & underside base	Rim13.5D (74%); 6.9D (100%); 3.8H	Qing & Wun Yiu
1.49B	POT	POP	1	45	Teapot Lid	NA		Underglaze green peripheral stripes (one broad, one narrow)	10D x 2.5H (surv.) - lid knob is missing	C20
1.49C	POT	POP	1	12	Bowl	RB		Underglaze blue ?floral/leaf decoration	Rim 13.5D (18%); 2.6H (surv.)	Qing & Wun Yiu
1.50	POT	POP	1	146	Bowl	RBB		Underglaze bluish-green with 'strokes' design - possible Chinese character for '7'	Rim 14D (14%); Base 6.4 (100%); 5.5H	Latest Qing & Fujian or Guangdong
1.51	POT	POP	1	145	Bowl	RBB	3	Underglaze blue with poorly executed 'double happiness' design (cf. AMO 2004.029.00028 - Fat Tau Chau)	Rim 16 (20%); Base	Late Qing &

									6.6D (20%); 5.9H	Dehua Fujian
1.52	POT	POP	1	15	Bowl	RB		Underglaze blue floral pattern; bright bright blue	Rim 13D (22%); 3.5H	C20; Jiangxi Jingdezhen
1.53A	POT	HSW	1	49	Lid	NA	4	Unglazed & very crudely made, recessed design - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	9D (100%); 1.7H	Guangdong product ? Qing
1.53B	POT	HSW	1	31	Lid	NA	4	Unglazed & very crudely made, recessed design - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	9D (70%); 1.5H	Guangdong product ? Qing
1.53C	POT	HSW	1	45	Jar?	BB		Unglazed outside, brown glaze inside, thin wall.	Base 15D (26%); 1.8H (surv.)	
1.54	POT	HSW	1	83	Cooking Pot	RB	5	Unglazed cooking pot rim with lid-seating, this is a shorter necked version of cooking pots 1.5 & 1.21A	Rim 15D (17.5%); 8.9H (surv.)	Late Qing- EC20?; Guangdong made?
1.55	POT	POP	1	22	Spoon	NA		Underglaze greenish blue porcelain with 'foliage' design	4.7W x 10.7L	Qing & Wun Yiu
1.56A	POT	HSW	1	157	Cooking Pot	RB	5	Unglazed cooking pot rim with lid-seating, this is a shorter necked version of cooking pots 1.5 & 1.21A	Rim 17D (46.5%); 6.1H (surv.)	Late Qing- EC20?; Guangdong made?
1.56B	POT	POP	1	15	Bowl?	RB	2?	Underglaze blue probable 'floral-fungus' design	Too small to calculate Rim D; 4.8W x 6.4L	Late Qing & Dehua Fujian
1.56C	POT	HSW	1	10	Jar?	B		Unglazed outside, brown glaze inside, thin wall.	3.9W x 5L	
1.57	POT	POP	1	236	Bowl	RBB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (37%); Base 7D (100%); 6.5H	Late Qing & Dehua Fujian
1.58A	POT	POP	1	150	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; quite coarsely made	Rim 13D (25%); Base 6.5D (18%); 6.2H	Late Qing & Wun Yiu or Fujian?

1.58B	POT	POP	1	16	Bowl	RB	6	Underglaze blue probably part of a plum, orchid, bamboo, and stone design	Rim 6.5D (16%); 3.7H (surv.)	Mid-late Qing & Wun Yiu
1.59	POT	POP	1	177	Bowl	RBB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (35%); Base 6.7D (50%); 7.3H	Late Qing & Dehua Fujian
1.60	POT	POP	1	215	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; kiln 2nd (deformed rim); angular form	Rim 13D (27%); Base 6.1D (100%); 6.3H	Late Qing – Dehua Kiln Fujian
1.61	POT	POP	1	37	Bowl	RB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 17D (19%); 4.5H (surv.)	Late Qing & Dehua Fujian
1.62	POT	POP	1	114	Bowl	BB		Underglaze blue porcelain, pattern?; unglazed ring	Base 7 (100%); 3.2H (surv.)	Qing & Wun Yiu
1.63	POT	HSW	1	663	Storage Jar	RB	12	4-lugged globular jar with degraded brown glaze inside & outside; triangular upright hooked rim	Rim 9D (100%); 9.8H (surv.)	Guangdong product ? Qing-EC20?
1.64	POT	POP	1	166	Bowl	RBB	6	Underglaze blue probably a rough plum, orchid, bamboo, and stone design; 2 parallel lines inside base; large coral concretion mass (hence weight)	Rim 13D (c/40%); Base 6 (c.60%)	Qing & Wun Yiu
1.65	POT	POP	1	188	Bowl	RBB		Undecorated bowl; green fired; kiln 2nd	Rim 13D (17%); Base 5.6 (100%); 6H	Qing & Wun Yiu?
1.66	POT	POP	1	186	Bowl	RBB		Underglaze blue leaf (bamboo?) design;	Rim 13.5D (63%); Base 5.8 (100%); 6H	Qing & Wun Yiu
1.67A	POT	POP	1	198	Bowl	RBB	6	Underglaze blue probably a rough plum, orchid, bamboo, and stone design	Rim 13.D (43%); Base 5.7 (100%); 6.2H	Late Qing & Wun Yiu
1.67B	POT	POP	2	9	Bowl	RB		Underglaze blue floral design;	Too small to calculate D; 2.1 x 3.5 & 3.8 x 4.7	Qing & Wun Yiu
1.67C	POT	POP	2	24	Bowl	B		Underglaze blue: one floral design (like 67B); other bamboo	Too small to calculate D; floral: 4.6 x	Qing & Wun Yiu

									5.1; bamboo: 3 x 5.2	
1.68	POT	POP	1	171	Bowl	RBB	8	Transfer printed? blue & green lattice pattern with blue and green leaves at inside centre	Rim 14D (76%); Base 8.2 (100%); 3.6H	C20 Post-WWII
1.69	POT	POP	1	264	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; unglazed ring and quite heavily potted	Rim 13D (60%); Base 6.5D (100%); 5.9H	Late Qing; Wun Yiu?
1.70	POT	POP	1	241	Bowl	RBB	2	Underglaze green floral-fungus design; Chinese character at inside centre; unglazed ring; green fired; angular form	Rim 13.5D (96%); Base 6.3D (100%); 6.6H	Late Qing; Fujian or Guangdong?
1.71	POT	POP	1	150	Plate	BB	16	Underglaze blue fish design; bright blue; complex mark at underside centre base; Chinese character 'Yi He' - kiln or studio	Base 11D (100%); 1.4H (surv.)	C20?
1.72	POT	POP	1	172	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; simple dash mark at inside centre; quite angular	Rim 13.5D (33%); Base 6.7D (100%); 6.2H	Late Qing & Wun Yiu
1.73	POT	POP	1	142	Bowl	BB	2?	Underglaze blue floral-fungus design; spiral at inside centre surrounded by 4 dots; angular form	Base 5.9D (100%); 3.9H	Late Qing & Fujian
1.74	POT	POP	1	158	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; 2 parallel lines inside and outside base	Rim 13.5D (31%); Base 5.9 (100%)	Qing & Wun Yiu
1.75	POT	POP	1	169	Bowl	BB	2?	Underglaze blue floral-fungus design; spiral at inside centre; bright blue	Base 5.9D (100%); 4H (surv.)	Late Qing – Dehua Kiln Fujian
1.76A	POT	POP	1	113	Bowl	BB	3?	Underglaze blue chrysanthemum design;	Base 6.8D (95%); 3.9H (surv.)	Qing & Wun Yiu
1.76B	POT	POP	1	81	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; 2 parallel lines inside and outside base;	Rim 14D (11%); Base 6.5D (33%)	Qing & Wun Yiu
1.77	POT	POP	1	116	Bowl	RBB	8	Underglaze pink, blue & green bird, tree, leaves and flowers design; very fine wall & lip	Rim 12D (18%); Base 5.1 (100%); 6.1H	C20 - Post-WWII

1.78A	POT	POP	1	23	Bowl	RB		Underglaze blue floral design	Rim 13D (18%); 4H (surv.)	Qing & Wun Yiu
1.78B	POT	POP	1	146	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; blurred spiral at inside centre; angular form	Rim 13D (43%); Base 6.5D (65%); 6.1H	Late Qing; Fujian?
1.79	POT	POP	1	155	Bowl	RBB	2	Underglaze blue and green flora-fungus design inside and outside; small spiral at inside centre; angular form; grey	Rim 13.5D (30%); Base 5.8D (100%); 6.4H	Late Qing & Fujian?
1.80	POT	HSW	1	781	Storage Jar	RB		Hand-made with degraded brown glaze inside and outside; no lugs; upright flanged rim	Rim 13.2D (50%); 18.5H (surv.)	
1.81A	POT	POP	1	20	Spoon	NA		Underglaze blue spoon with crane design	4.1W x 11.2L	Qing & Wun Yiu?
1.81B	POT	HSW	7	63	Lid	NA	4	Unglazed & very crudely made (2 rims, 4 body, 1 handle), recessed design - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	11.5D (51%); c.1.5H	Guangdong product? Qing
1.82A	POT	POP	1	280	Bowl	RBB		Undecorated red clay fabric suggests very late date in Wun Yiu production	17D (20%); Base 9D (100%); 5.9H	EC20 & Wun Yiu
1.82B	POT	POP	1	7	Bowl	B		Blue underglaze	4.2 x 4.1	Qing & Wun Yiu
1.83	POT	POP	1	61	Dish	RBB		Underglaze blue crab design inside; with possible 'Sau' (longevity) Chinese character at inside centre	Rim 19D (14%); Base c.12D (19%); 3.5H	Early-mid Qing & Jiangxi Jingdezhen
1.84	POT	HSW	1	15	Cooking-Serving Dish	RBB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; sooting suggests use for cooking, although often also used for serving food.	Rim 20D (26%); 6.2H	Qing-EC20?; Guangdong made?
Tr. 2	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
2.1	POT	POP	1	94	Dish	RBB	8	Underglaze blue peony design, Chinese character 'Yu' (Jade) & 'Zhen' mark at underside centre base	Rim 10.5D (91%); Base 4.7D (100%); 3.4H	C20 & Jiangxi Jingdezhen

2.2	POT	POP	1	276	Bowl	RBB	3	Underglaze blue with double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (32.5%); Base 6.9D (100%); 6.9H	Late Qing & Dehua Fujian
2.3	POT	POP	1	53	Bowl	RBB	8	Underglaze green painted rim; unglazed ring inside base	Rim14D (11%); Base 6D (27%);	C20 Post-WWII
2.4	POT	POP	1	50	Bowl	RBB	6	Underglaze blue probably a fragment of a plum, orchid, bamboo, and stone design; 2 parallel line on inside above base; finely made	Rim 14D (19%); Base 6D (20%); 6.6H	Mid-late Qing & Wun Yiu
2.5	POT	POP	1	176	Dish	RBB		Underglaze blue with orchid design around inside and outside of rim; mimicking export wares gilding around rim	Rim 14D (57%); Base 7.6D (100%); 5.1H.	Late Qing
2.7	POT	HSF	1	69	Rice Grinding Basin	RB	13	Unglazed with flat-topped rim; overlapping incised grooves to inside	Rim 26D (13%); 5.5H (surv.)	Late Qing, Guangdong kiln
2.8	POT	POP	1	18	Bowl	RB		Underglaze blue bamboo leaf design or floral-fungus?	Rim 13D (15%); 4H	Qing & Wun Yiu
2.9	POT	POP	1	88	Bowl	BB		Underglaze blue with unidentifiable design; spiral at inside centre	Base 6D (100%); 3.3H (surv.)	Qing & Wun Yiu
2.10	POT	POP	1	109	Bowl	RBB		Underglaze blue with Chinese character on outside? Unidentifiable mark at inside centre; unglazed ring to inside; green fired	Rim 14D (34%); Base 7.7D (50%); 5.2H	Qing & Wun Yiu
2.11	POT	POP	1	11	Cup	RB	11	Underglaze blue with ?? design; bright blue	Rim7.5D (19%); 3.9H (surv.)	C20th post WWII region?
2.12	POT	POP	1	52	Bowl	RB		Green glazed on outside white glazed inside	Rim 13D (37.5%); 4.8H (surv.)	C19 Jiangxi Jingdezhen?
2.13	POT	POP	1	122	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; bright blue; angular form	Rim 12.5D (34%); Base 5.7D (100%); 5.7H	Late Qing & Fujian maybe Dehua
2.14	POT	POP	1	52	Bowl	RBB	2	Underglaze blue floral-fungus design; angular form?	Rim 12.5D (16%); Base 6D (33%); 5.9H	Late Qing; Fujian, maybe Dehua

2.15	POT	POP	1	14	Teapot	B?		White bodysherd with spout stub and strainer holes	4.8W x 5L	??
2.16	POT	POP	1	56	Cup	RBB	11	Underglaze blue fungus and cross design; cross mark at inside centre base ; probably for kung fu tea or rice wine	Rim 8D (30%); Base 3D (100%); 4.4H	Mid-late Qing & Dehua Fujian or Jiangxi Jingdezhen
2.17	POT	HSW	1	33	Cooking-Serving Dish	RBB	7	Carinated flat-bottomed; brown glazed inside & above carination outside; used for cooking-serving food (no sooting on this one)	Rim 19D (7%); 5.5H	Qing-EC20?; Guangdong made?
2.18	POT	HSW	1	738	Cooking Pot	RB	5	Unglazed rim and outside, glossy brown glaze inside; wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001 Kwoloon Walled City)	Rim 23D (100%); 8.5H (surv.)	Qing-EC20?; Guangdong made?
2.20	POT	HSW	1	13	Jar?	B		Brown glazed bodysherd	4.1W x 4.6L	
2.21	POT	POP	1	20	Bowl	RB		Underglaze blue floral design	Rim 13D (14%); 3.3H (surv.)	Qing & Wun Yiu
2.22	POT	HEW	1	420	Charcoal Cooker	BB		Part of a charcoal cooker (see grate T5.14C; cf. Tung Lung fort & Yung Shue Wan)	Base 22D (20%); 8.1H (surv.)	Qing-EC20
2.24	POT	HSW	1	68	Lid	NA	4	Unglazed & very crudely made, recessed design with small handle - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	10.5D (100%); 1.5H	Guangdong product ? Qing
Tr. 3	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
3.1	POT	POP	1	196	Bowl	RBB	8	White glazed with green aquatic plants and a pink goldfish; lip of rim and footring unglazed; 白瓷碗，碗口外擴；(外壁) 粉紅色金魚，綠色及褐色水草，	Rim 12D (90%); Base 5.5D (100%); 5.5H	C20-Post WWII
3.2	POT	POQ	1	32	Bowl	RB	15	White glazed, lobed bowl; qingbai glaze; probably copying Song-Yuan types from Jingdezhen; 白瓷碎片（也許是碗沿）	Rim 14D (25%); 4.4H (surv.)	Yuan-Ming & Fujian
3.3	POT	POP	1	213	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; unglazed ring inside; 白瓷碗，瓷胎為淺灰色；青花；(外壁) 花紋，"品"型花瓣；(內壁) 碗底有兩條平行圓圈；Ref 花瓣樣式	Rim 13D (80%); Base 6D (100%); 5.5H	Late Qing & Wun Yiu

3.4	POT	POP	1	133	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form?	Rim 14D (24%); Base 6.1D (100%); 6.3H	Late Qing – Dehua Kiln Fujian
3.5	POT	POP	1	119	Bowl	RBB		Underglaze blue floral design; 2 parallel lines inside; 白瓷碗，只剩碗底，瓷胎為淺灰色；青花；(外壁)花紋	Rim ?D (c.2%); Base 6.5D (100%); 6.5H (surv.)	Qing & Wun Yiu
3.6	POT	POP	1	81	Bowl	BB		Underglaze feint blue decoration (undiagnostic); unglazed ring inside base; 白瓷碗，剩1/2碗底，釉面有灰點，瓷胎淺灰色；(內壁)碗底有疊燒痕	Base 7D (60%); 3H (surv.)	Qing & Wun Yiu
3.7	POT	POP	1	236	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; quite angular form; blurred decoration; 2nd 白瓷碗，青花；(內壁)底部有螺旋紋；(外壁)花紋；	Rim 14D (70%); Base 6.5D (100%); 5.9H	Late Qing & Fujian
3.8	POT	HSW	1	56	Cooking-Serving Dish	RB	7	Glossy brown glaze inside & on upper outside wall above carination 陶片	Rim 22D (15%); 5.5H (surv.)	Qing-EC20?; Guangdong made?
3.9A	POT	HSW	1	36	Storage Jar	BB		Thin wall (2mm) unglazed under base, drips & patches of brown glaze inside; 陶器碎片，可能為陶罐	Base 15D (25%); 2H (surv.)	
3.9B	POT	HSW	1	16	Lid?	NA		Thin (2mm) unglazed; 陶器碎片，可能為陶罐	Rim 10D (15%); 1.5H	
3.10A	POT	POP	1	26	Bowl	BB		Greyish white glazed undecorated; with high foot-ring; 陶片	Base 14D (8%); 3.8H (surv.)	
3.10B	POT	HSW	1	48	Basin	RB		Lugged basin rim with lid-seating; unglazed outside, glossy brown glazed inside below rim; 白瓷碎片	Rim 26D (18%); 4H (surv.)	
3.11	POT	POP	1	104	Bowl	BB	2?	Underglaze blue probably floral-fungus design inside and outside; spiral at inside centre; fine 'chrysanthemum-like' design on underside of base; angular form; 白瓷碗，只剩碗底，青花；(外壁)碗底有菊紋(類似)；(內壁)碗底有螺旋紋	Base 6.1D (100%); 2.4H (surv.)	Late Qing & Fujian
3.12	POT	POP	1	95	Bowl	RBB		Underglaze blue floral design; 白瓷碗壁（約剩1/4），青花；(外壁)花紋	Rim 13.5D (26%); Base 7D (50%); 6.6H	Qing & Wun Yiu
3.13	POT	HSW	1	69	Jar?	B		Brown glazed inside and outside; 陶片	7.4W x 9.6L	

3.14	POT	POP	1	103	Bowl	RBB		Underglaze blue floral design; 2 parallel lines inside above base 白瓷碗 (約剩1/4), 釉面有灰點, 瓷胎為淺灰色; 青花; (內壁) 碗底有兩條平行圓圈; (外壁) 似纏枝紋	Rim 14D (35%); Base 7D (33%); 6.5H	Qing & Wun Yiu
3.15	POT	POP	1	114	Bowl	BB		Underglaze blue; design? 2 parallel rings inside above base; simple mark at inside centre base; 白瓷碗, 只剩碗底, 瓷胎為淺灰色; 青花; (外壁) 花紋	Base 6.6D (100%); 3.2H (surv.)	Qing & Wun Yiu
3.16	POT	POP	1	138	Bowl	BB		Green fired oxidised with no identifiable decoration; low foot-ring is a late form; 陶碗 (只剩碗底)	Base 7.4D (100%); 3.1H (surv.)	Late Qing-EC20 & Wun Yiu
3.17	POT	POP	1	136	Bowl	BB	2?	Underglaze blue floral-fungus design; spiral at inside centre surrounded by 4 dots; angular form; 白瓷碗, 只剩碗底, 釉面有裂痕; 青花; (內壁) 底部有螺旋紋;	Base 6.5D (100%); 2.6H	Late Qing? Fujian or maybe Wun Yiu
3.18	POT	POP	1	121	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre surrounded by 4 dots; angular form; 白瓷碗 (約剩1/4), 釉面有灰點, 瓷胎為淺灰色; 青花; (內壁) 碗底有螺旋紋; (外壁) 似纏枝紋	Rim 12D (31.5%); Base 6.4D (63%); 5.7H	Late Qing – Dehua Kiln Fujian
3.19A	POT	POP	1	74	Bowl	BB		Underglaze blue ?design; unglazed ring at inside of base; 青花瓷碗 (約剩1/4)	Base 6.5D (35%); 5.1H (surv.)	Qing & Wun Yiu
3.19B	POT	HSW	1	22	Jar?	RB		Unglazed outside and brown glazed inside; 陶器碎片, 可能為陶罐	Rim 8D (35%); 3.5H (surv.)	
3.20	POT	POP	1	162	Bowl	RBB	8	Underglaze blue; transfer printed?; Mao Tse Tung propaganda slogan " "; unglazed kiln stacking ring inside; 白瓷碗, 青花; (內壁) 有疊燒痕; (外壁) 中國簡體字“毛泽东思想万岁”; 碗口有籃圈。估計製作時間在1967年以後。	Rim 13D (36%); Base 6.5 (100%); 6.4H	Post-1949; Jiangxi Jingdezhen or Fujian
3.21	POT	POP	1	89	Cup	RBB	11	Underglaze blue floral-fungus design; 青花瓷杯	Rim 7.5D (100%); Base 3.8D (100%); 4.1H	Qing & Wun Yiu
3.22A	POT	POP	1	147	Bowl	BB	2	Underglaze blue floral-fungus design; spiral at inside centre; quite angular form form 白瓷碗, 只剩碗底, 釉面有裂痕, 瓷胎為淺灰色, 青花; (內壁) 碗底有螺旋紋; 內外壁均有花紋	Base 7.4D (100%); 4.1H (surv.)	Late Qing & Fujian
3.22B	POT	POP	1	196	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; better quality with elegant rounded form; finely potted; cream	Rim 14D (27.5%); Base	Mid-late Qing &

								crackle glaze; 白瓷碗，釉面有裂痕，青花；(內壁)底部有兩條平行圓圈；內外壁均有花紋	6.4 (100%); 6.3H	Dehua Fujian
3.23	POT	POP	1	197	Bowl	RBB	8	Underglaze polychrome with green band around rim and overlapping fine blue circles; 白瓷碗；(外壁)藍色平行圓圈；碗口為綠色。估計製作時間為清後。	Rim 12D (90%); Base 4.9D (100%); 5.8H	C20- Post WWII
3.24	POT	POP	1	210	Bowl	RBB	2	Underglaze blue floral-fungus design; spiral at inside centre; quite angular form; green fired? 白瓷碗，釉面有裂痕，青花；(內壁)底部有螺旋紋，碗壁似纏枝紋；(外壁)花紋	Rim 13D (50%); Base 7.1 (100%); 6	Late Qing; Fujian, maybe Dehua
3.25	POT	POP	1	210	Bowl	RBB		Undecorated with unglazed ring; 瓷碗，瓷胎為淺灰色	Rim 17D (32.5%); Base 8.8D (100%); 4.9H	Qing & Wun Yiu?
3.26	POT	HSW	1	87	Lid	NA		Grey unglazed stoneware lid with 'cup-shaped' handle; 陶蓋 (originally listed as shallow bowl)	Rim 17D (11%); 4.8H; Handle 4.5D x 1.1H	Qing- EC20
3.27	POT	POP	1	116	Bowl	BB		Underglaze blue with probable floral-type design; unglazed ring; 青花瓷碗；(內壁)有疊燒痕；(外壁)花紋	Base 6.5 (100%); Surviving height 4.5	Qing & Wun Yiu?
Tr. 4	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
4.1	POT	POP	1	62	Brush Holder?	BB		Underglaze blue floral design; possible vase or calligraphy brush holder	Base 10D (40%); 5.7H (surv.)	Mid- Qing & Jiangxi Jingdezhen
4.2	POT	POP	1	235	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; angular form;	Rim 13D (80%); Base 6.6D (100%); 6.3H	Late Qing & Wun Yiu
4.3	POT	POP	1	126	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form	Rim 13D (29%); Base 6.8D (53%); 6.1H	Late Qing & probably Fujian
4.4A	POT	POP	1	300	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; unglazed ring inside	Rim 13.5D (90%); Base 6.3D (100%); 6H	Late Qing & Wun Yiu
4.4B	POT	HSW	1	36	Lid	NA	4	Unglazed & very crudely made, recessed design with small handle - identical to those found on spouted, wall-handled	7D (100%); 1.5H	Guangdong

								cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)		product ? Qing
4.5	POT	POP	1	283	Bowl	BB	8	Underglaze polychrome large bowl with birds and flowers design; lobed body; simple mark at inside centre; crackle glaze; same pattern as small bowl 1.77	Base 10.5D (90%); 4.7H (surv.)	C20 - Post-WWII
4.6	POT	POP	1	172	Bowl	RBB	6	Underglaze greenish-blue plum, orchid, bamboo, and stone design; green fired?	Rim 13D (15%); Base 6.1D (100%); 5.3H	Late Qing & Wun Yiu
4.7	POT	POP	1	25	Bowl	BB		Underglaze blue with unidentifiable design; unglazed ring inside	Base 8D (20%); 3H (surv.)	Qing & Wun Yiu
4.8A	POT	POP	1	70	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; angular form	Rim 13D (22.5%); Base 6.5D (35%); 6.2H	Late Qing & Dehau Fujian
4.8B	POT	HSW	1	57	Lid	NA	4	Unglazed & very crudely made, recessed design with small handle - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	Rim 9.5D; 1.5H	Qing-EC20; Guangdong?
4.8C	POT	HSF	1	321	Rice Grinding Basin	BB	13	Unglazed with foot-ring base; incised overlapping grinding grooves on inside	Base 13.4D (100%); 4.1H (Surv.)	Late Qing, Guangdong kiln
4.9	POT	POP	1	111	Bowl	RBB	6	Underglaze blue probably a fragment of plum, orchid, bamboo, and stone design; unglazed ring inside; rather angular form	Rim 13D (40%); Base 6D (42.5%); 6.2H	Late Qing & Wun Yiu
4.10	POT	POP	1	133	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design;	Rim 13D (42%); Base 6.8D (52.5%); 6.2H	Mid-late Qing & Wun Yiu
4.11	POT	POP	1	39	Teapot Spout	NA		Underglaze blue floral design; fractured at teapot body so single perforation present in teapot wall	2.8W x 3H x 9L	Earlier C19?
4.12	POT	POP	1	14	Small Cup	RBB	14	Underglaze blue fungus and cross design; simple mark at inside centre base ; probably for kung fu tea or rice wine	Rim 4.1D (100%); Base 1.2D (100%); 1.9H	Qing & Wun Yiu
4.13	POT	HSW	1	218	Jar?	BB		Unglazed base	Base 17D (37%); 3.5H (surv.)	

4.14	POT	POP	1	116	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form	Rim 13D (38%); Base 6.1D (70%); 5.4H	Late Qing – Dehua Kiln Fujian
4.15	POT	POP	1	155	Bowl	RBB	8	Underglaze polychrome design comprising green band around rim, fine blue lines and pink geometric ?stamped design	Rim 12D (47%); Base 5.1 (100%); 5.4H	C20 - Post-WWII
4.16	POT	HSW	1	130	Cooking Pot	RB	5	Unglazed rim and outside, brown glaze inside; wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001 Kwoloon Walled City)	Rim 17D (14%); 7.4H (surv.)	Qing-EC20?; Guangdong made?
4.17	POT	POP	1	127	Bowl	BB		Underglaze blue with unidentifiable design; unglazed ring on inside	Base 7.5D (100%); 3.4H (surv.)	Qing & Wun Yiu
4.18	POT	POP	1	153	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form	Rim 12D (14%); Base 6.6D (100%)	Late Qing – Dehua Kiln Fujian
4.19	POT	POP	1	180	Bowl	BB	6	Underglaze blue plum, orchid, bamboo, and stone design outside with unidentifiable mark at underside of base; inside with small 'C' mark at centre of base	Base 6.5D (100%); 4.9H (surv.)	Mid-late Qing & Wun Yiu
4.20	POT	HSF	1	293	Jar?	B		Brown glazed on inside and outside	16.5W x 18L	
4.22	POT	POP	3	250	Bowl	RB	3	Underglaze blue double happiness design; 3 refitting sherds (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (100%); 4.6H (surv.)	Late Qing & Dehua Fujian
4.23	POT	POP	5	189	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form; 5 refitting sherds; heavily potted	Rim 13D (35%); Base 6.7D (100%); 6.2H	Late Qing & Wun Yiu?
4.24	POT	POP	1	15	Cup	RBB	11	Underglaze blue grass-floral? design; traces of centre mark inside	Rim 7D (32%); Base 2.5D (35%); H3.2	Qing & Wun Yiu
4.25	POT	POP	1	296	Plate	RBB		Underglaze blue with rectangular block decoration with money symbols and orchid symbolising 'gentleman'; Fu symbol at inside centre base (blessing); body red (according to Hase suggests this is late in life of Wun Yiu)	Rim 22D (19%); Base 11D (100%); 3.6H	C19 Wun Yiu

4.26	POT	POP	1	139	Bowl	RBB	2	Underglaze blue floral-fungus design (outside only); roughly applied rings to inside; white body and fine bead rim	Rim 14D (52%); Base 6.5D (51%); 6.1H	Late Qing & Fujian or Jaingxi
4.27	POT	POP	1	261	Bowl	RBB		Underglaze blue bamboo and fungus design; unglazed ring inside; grey body; angular form; deformed (2nd)	Rim 14D (58%); Base 6D (100%); 6.5H	Late Qing & Wun Yiu
4.28	POT	POP	1	192	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; bright blue; angular form	Rim 13D (22.5%); Base 6D (100%); 5.8H	Late Qing – Dehua Kiln Fujian
4.29	POT	POP	1	29	Spoon	NA	8	Underglaze blue steamboat and red rising? sun design on inside	4.7W x 2.8H x 8.5L	C20 - Post-WWII
4.30	POT	POP	1	83	Bowl	RBB	9	Underglaze blue chrysanthemum design; 2 parallel rings to inside	Rim 14D (22.5%); Base 6D (22.5%); 6.4H	Qing & Wun Yiu
4.31	POT	POP	1	256	Bowl	RBB	2	Underglaze blue floral-fungus design (stamped or transfer printed?) outside; spidery lines (plus possible Chinese characters) to inside spiral at inside centre base; bright blue; angular form	Rim 12.5D (100%); Base 6.1D (100%); 6.4H	Latest C19- EC20? Fujian or Guangdong?
4.32A	POT	POP	1	56	Bowl	RB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (24%); 4.2H (surv.)	Late Qing & Dehua Fujian
4.32B	POT	POP	1	231	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base surrounded by 4 dots bright blue; angular form	Rim 13D (40%); Base 5.9D (100%); 6.5H	Late Qing, Dehua Fujian
4.33	POT	POP	1	212	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; grey body;	Rim 14D (23%); Base 6.5D (100%); 6.3H	Mid-late Qing & Wun Yiu
4.34	POT	POP	1	273	Bowl	RBB	10	Underglaze blue 3 vertical stripes design; circular mark at centre inside within unglazed ring	Rim 15D (27%); Base 8D (100%); 5.8H	Qing & Wun Yiu
4.51	POT	POP	1	206	Bowl	RBB	8	White with pink and purple bands	Rim 11.7D (90%); Base 4.7D (100%); 5.6H	C20

4.52	POT	POP	1	33	Spoon	NA	8	Complete white	4.1W x 3.6H x 12.5L	C20
4.53A	POT	POP	1	49	Bowl	RB	8	Underglaze green characters "国中""China" in simplified characters on lobed body; post-1949	Rim 18D (22%); 4.9H	Post 1949
4.53B	POT	HSW	1	82	Jar?	BB		Glossy brown glaze inside and outside	Base 12.5D (42%); 3.5H (surv.)	
4.54	POT	POP	1	141	Bowl	RBB		Green crackle glaze outside, white glaze inside; Chinese character mark under base; better quality piece	Rim 13D (30%); Base 5.5D (53%); 6.7H	C19-EC20? Probabl y Jiangxi Jingdezh en
4.55	POT	POP	1	109	Plate	BB		Underglaze blue bird and plum blossom design;	Base 14D (31%); 1.9H (surv.)	Early-mid Qing & Jiangxi Jingdezh en
4.56	POT	POP	1	105	Bowl	RBB	1	Underglaze blue fungus and petal 'ling-chi' design outside (meaning 'immortal fungus'); inside of base unglazed	Rim 13.5D (32.5%); Base 8.2D (52%); 3.6H	Late Qing, Wun Yiu kiln
4.57	POT	POP	1	139	Bowl	RBB		Underglaze blue ?phoenix medallions (4)	Rim 15D (12.5%); 7D (60%); 7.4H	LC19-EC20
4.58	POT	POP	1	149	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; quite angular form; blurred decoration (2nd?)	Rim 14D (22%); 6.7D (100%); 6.8H	Late Qing Jiangxi Jingdezh en
4.59	POT	POP	1	165	Bowl	RBB	9	Underglaze blue chrysanthemum design; 2 parallel rings to inside	Rim 14D (23%); Base 6.9D (65%); 7H	Qing & Wun Yiu
4.60	POT	POP	1	135	Bowl	BB		Underglaze blue decoration of unidentifiable design	Base 6.5D (100%); 3.4H (surv.)	Qing & Wun Yiu
4.61	GLA	VSL	1	91	Jar	RBB		Complete mould-blown octagonal screw-top jar	Rim 3.9D (100%); Base 4.6D (100%); c.5.5 across flats; 5.5H	
4.62	POT	POP	1	119	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; 'V' mark at inside centre;	Rim 14D (21%); Base	Mid-late Qing & Wun Yiu

								character at underside of base; better quality	6.7D (100%); 6.5H	(possibly Fujian?)
4.63	POT	POP	1	165	Bowl	RBB	2	Underglaze blue floral-fungus design (outside only and very loosely, quickly painted); stroke mark at inside centre; unglazed ring; body blends into foot-ring	Rim 14D (36%); Base 7.3D (100%); 4.6H	Mid-late Qing & Wun Yiu
4.64	POT	HSF	1	190	Rice Grinding Basin	BB	13	Unglazed with foot-ring base; incised overlapping grinding grooves on inside	Base 16D (30%); 7.8H (surv.)	Late Qing, Guangdong kiln
4.65	POT	POP	1	106	Bowl	RBB	9	Underglaze blue chrysanthemum design; 2 parallel rings to inside; angular form	Rim 13D (37%); Base 6D (42.5%); 6.1H	Late Qing & Wun Yiu
4.66	POT	POQ	1	24	Cup	RBB	11	White qingbai glaze	Rim 7D (31%); Base 2.5D (30%); 4.4H	C20 & Jiangxi Jingdezhen
4.67	POT	POP	1	78	Bowl	RBB		Underglaze blue floral decoration; 2 parallel lines inside	Rim 13D (27.5%); Base 7D (20%); 6.4H	Qing & Wun Yiu
4.68	POT	POP	1	137	Bowl	RBB	8	Underglaze polychrome design comprising green band around rim, fine blue lines and pink geometric ?stamped design	Rim 12D (16.5%); Base 5.1 (100%); 5.9H	C20 - Post-WWII
4.69	POT	POQ	1	15	Small Cup	RBB	14	Complete cup in white qinbai glaze; probably for kung fu tea or rice wine	Rim 4.2D (100%); Base 1.7D (100%); 2.4H	C20 Fujian or Jiangxi
Tr. 5	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
5.1A	POT	HSF	1	314	Storage Jar?	BB		Unglazed coarse fabric storage vessel	Base 14D (35%); 11.6H	??
5.1B	POT	POC	1	25	Bowl	RB	15	Green celadon-type with thick glaze (especially outside); finely made with very fine rim	Rim 16D (10%); 3.4H	Yuan-Ming & Fujian
5.2A	POT	POP	1	24	Bowl	B	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	5.2W x 7L	Late Qing & Dehua Fujian
5.2B	POT	POP	1	192	Bowl	RBB	2	Underglaze blue floral-fungus design (outside only and very sparsely and quickly painted); entire inside base unglazed	Rim 16D (39%); Base 6.9D; 5.5H	Late Qing & Wun Yiu

5.3A	POT	POP	1	158	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; bright blue; angular form	Rim 14D (5%); Base 6.1D (100%); 6.5H	Late Qing – Dehua Kiln Fujian
5.3B	POT	HSF	1	96	Storage Jar	RB	12	Lugged storage jar with triangular upright hooked rim; brown glazed all over; (one lug present but probably 4 altogether)	Rim 9D (25%); 5.7H (surv.)	Guangdong product ? Qing-EC20?
5.4	POT	HSW	1	30	Teapot Spout	NA		Unglazed outside, brown glazed inside; fractured at teapot body so single (enlarged) perforation present in teapot wall	4.5W x 5L (teapot wall fragment); 9L overall	Guangdong made
5.5A	POT	POP	1	8	Bowl	B		Underglaze blue decoration, possibly a fragment of double happiness bowl	2.8W x 3.5L	Qing & Wun Yiu
5.5B	POT	HSF	1	98	Jar?	BB		Unglazed outside, brown glaze on inside	Base 11D (36%); 3.1H (surv.)	
5.6A	POT	POP	1	22	Bowl	RB	9	Underglaze blue chrysanthemum design; 2 parallel rings to inside	Rim 13.5D (22%); 4.1H	Qing & Wun Yiu
5.6B	POT	HSW	1	61	Basin	RB		Brown glazed inside and outside except flat-topped rim	Rim 26D (12%); 5.3H	
5.6C	POT	POP	1	22	Bowl	B		Underglazed blue with unglazed ring	3.8W x 6.8L	Qing & Wun Yiu
5.6D	CBM?	?	1	134	?	NA		Dark green glazed architectural fragment	6W x 6.2H x 9L	Shiwan Guangdong?
5.6E	POT	HSW	1	25	Jar?	B		Brown glazed inside and outside	4.8W x 6.5L	
5.7A	POT	HSW	1	40	Storage jar	RB		Brown glazed outside, unglazed inside; recessed lid-seated rim	Rim 15D (25%); 2.9H	
5.7B	POT	HSF	1	110	Rice Grinding Basin	BB	13	Unglazed with foot-ring base; incised overlapping grinding grooves on inside	Base 14D (33%); 2.5H (surv.)	Late Qing, Guangdong kiln
5.8A	POT	HSW	1	28	Lid	NA	4	Unglazed & very crudely made, recessed design with small handle - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	Rim 10D (33%); 1.5H	Guangdong product ? Qing
5.8B	POT	HSF	1	35	Jar?	B		Brown glazed inside and on upper outside	6H x 8.5W	

5.8C	POT	HSW	1	14	Cooking-Serving Dish	B	7	Glossy brown glaze inside & on upper outside wall above carination	4.4H x 6.1W	Guangdong product ? Qing-EC20?
5.8D	POT	POP	1	54	Dish	RBB		Underglaze blue leaf-floral design;	Rim 15D (11%); 2.5H	Qing & Wun Yiu
5.9A	POT	HSF	1	92	Jar?	BB		Brown glazed base with low foot-ring	Base 8.4D (65%); 2.6H (surv.)	
5.9B	POT	HSF	1	10	Rice Grinding Basin	B	13	Unglazed with incised overlapping grinding grooves on inside	3.6W x 6.4L	Late Qing, Guangdong kiln
5.9C	CBM?	?	1	59	?	NA		L-shaped fragment of emerald green glazed architectural ?tile	2.4H x 4.6W x 11.1L	Shiwan?
5.9D	POT	HSW?	1	58	Bowl or basin?	B		Red-brown discoloured bodysherd	7.7H x c.8.5W	
5.9E	POT	HSW	1	29	Cooking-Serving Dish	B	7	Glossy brown glaze inside & on upper outside wall above carination	Rim 21D (10%); 5H (surv.)	Guangdong product ? Qing-EC20?
5.10A	POT	POP	1	173	Bowl	RBB	2	Underglaze blue floral-fungus design inside and outside; unusual size (small bowl); heavy marine concretion	Rim 10D (31%); Base c.4.5D (100%);	Qing & Wun Yiu
5.10B	POT	POP	1	22	Bowl	RB	9?	Underglaze blue; possibly chrysanthemum design	5W x 5.5H	Qing & Wun Yiu?
5.11A	POT	HSW	1	9	Jar?	B		Unglazed outside, brown glazed inside	3.5W x 5.4L	
5.11B	POT	HSW	1	77	Cooking Pot	RB	5	Unglazed outside, degraded brown glaze inside; rim and shoulder from wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001 Kwoloon Walled City)	Rim 15D (24%); 5.4H (surv.)	Qing-EC20?; Guangdong made?
5.11C	POT	POP	1	234	Bowl	BB	9	Underglaze blue chrysanthemum design at inside centre of base	Base 10.3D (100%); 2.3H	Qing & Wun Yiu
5.11D	POT?	HSF	1	53	Teapot Handle?	NA		Emerald green glazed handle	1.8D tapering to 1.3D x 4.2 H x 9L	??
5.12A	POT	HSF	1	85	Rice Grinding Basin	RB	13	Unglazed with incised parallel grinding grooves on inside; flat-topped expanded rim	Rim 26D (14%); 7.8H (surv.)	Late Qing,

										Guangdong kiln
5.12B	POT	POP	1	132	Bowl	BB		Underglaze blue with feint (unidentifiable) design	Base 6.5D (100%); 2.9H (surv.)	Qing & Wun Yiu?
5.12C	POT	HSW	1	26	Jar?	BB		Unglazed outside, brown glazed inside	Base 19D (13%); 1.5H	
5.13A	POT	POP	1	95	Bowl	BB		Underglaze blue with unidentifiable design	Base 6.9D (75%); 3H (surv.)	Qing & Wun Yiu?
5.13B	POT	HSF	1	63	Jar?	BB		Unglazed outside and brown glazed inside	Base 11D (46%); 2.3H (surv.)	
5.14A	POT	HSW	1	93	Basin	RB		Unglazed red fabric	Rim 29D (16%); 4H (surv.)	
5.14B	POT	HSW	1	41	Cooking Pot	RB	5	Unglazed; wall-handled soup pot rim with lid-seating (cf. AMO 1993.001.00001)	Rim 18D (8%); 6H (surv.)	Qing-EC20?; Guangdong made?
5.14C	POT	HEW	1	55	Charcoal Cooker Grate	NA		Red earthenware with circular form; two 2.2D holes surviving as halves (cf. Tung Lung fort & Yung Shue Wan)	21D (18%); 4.5W x 1.3T x 11.2L	Qing-EC20
5.14D	POT	HSW	2	48	Cooking-Serving Dish	RB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; sooting on some indicates use for cooking, although often also used for serving food.	1. Rim 24D (8%), 5.8H (surv.); 2. 21D (6%), 5H (surv.)	Guangdong product ? Qing-EC20
5.14E	POT	HSW	1	25	Jar?	B		Brown glazed inside and outside	5.2W x 7L	
5.15A	POT	HSW	1	71	Jar	RB		Brown glazed rim; unglazed inside and outside	Rim 14D (26%); 4.2H (surv.)	
5.15B	POT	HSW	2	71	Cooking-Serving Dish	RB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; sooting on some indicates use for cooking, although often also used for serving food.	1. Rim 22D (10%), 5.5H (surv.); 2. Rim 19D (10%), 4.9H (surv.)	Guangdong product ? Qing-EC20
5.15C	POT	HSW	1	28	Lid	RB	4	Unglazed & very crudely made, recessed design - identical to those found on spouted, wall-handled cooking pots at Tung Lung fort (cf. AMO 1997.011.00093)	10D (25%); c.1.3H	Guangdong product ? Qing

5.15D	POT	HSW	1	10	Cooking-Serving Dish?	BB	7?	Brown glazed inside; from carinated dish?	Base 18D (8%); 1.3H (surv.)	Qing-EC20?; Guangdong made?
5.15E	POT	HSW	1	42	Jar?	BB		Spots of brown glaze inside, unglazed outside	Base 22D (10%)	
5.16	POT	POP	1	53	Bowl	RBB	6	Underglaze blue floral decoration; 2 parallel rings at inside	Rim 13.5D (22.5%); Base 7D (17%); 6.4H	Qing & Wun Yiu
5.17	POT	POP	1	11	Tobacco Pipe Bowl	NA		Moulded form glazed all over (cf. Tung Lung fort AMO 1997.011.00028 - centre top is identical)	2.1H x 1.9W (bowl) x 3L	Qing & Wun Yiu
5.18A	POT	POP	1	11	Bowl	RB		Underglaze blue fragment with unidentifiable design	2.5W x 5.6L (Rim too small to measure diameter)	Qing & Wun Yiu
5.18B	POT	POP	1	163	Bowl	BB	2	Underglaze blue floral-fungus design inside and outside; spiral at inside centre base; angular form, thick crackle glaze	Base 6D (100%); 4.5H (surv.)	Late Qing, Jiangxi Jingdezhen
5.19A	POT	POP	1	16	Bowl	RB	2	Underglaze blue floral-fungus design outside; fine bead rim	Rim 13D (12%); 3.7H (surv.)	Qing & Wun Yiu?
5.19B	POT	HSW	1	72	Rice Grinding Basin	RB	13	Unglazed with flat-topped expanded rim; incised parallel grinding grooves on inside	Rim 28D (12%); 6.1H (surv.)	Late Qing, Guangdong kiln
5.20A	CBM?	?	1	80	?	NA		L-shaped fragment of emerald green glazed architectural ?tile	2.4H x 8.2W x 9.2L	Shiwan?
5.20B	POT	HSW	1	11	Cooking-Serving Dish	B	7	Glossy brown glaze inside & outside	Rim 22D (8%); 3.2H (surv.)	Guangdong product ? Qing-EC20?
5.21A	POT	POP	1	177	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; small mark at centre base; 2 parallel rings inside	Rim c.1.5D (2%); Base 6.5D (100%); 6.4H	Mid-late Qing & Wun Yiu
5.21B	POT	POP	1	13	Bowl	RB		Underglaze blue with 2 parallel lines inside; no other decoration	Rim 15D (10%); 4.1H (surv.)	Qing & Wun Yiu?

5.22	POT	HSF	1	343	Rice Grinding Basin	BB	13	Unglazed with foot-ring base and incised overlapping grinding grooves on inside	Base 14.4D (100%); 5.3H (surv.)	Late Qing, Guangdong kiln
5.25A	POT	POP	1	139	Bowl	RBB	8	White glazed all over (except base of foot)	Rim 11.5D (45%); Base 5D (100%); 6.1H	C20 Jiangxi?
5.25B	POT	SSW	1	779	Storage Jar	RB		Bottle-shaped jar with yellowish brown below shoulder and orangey brown above and on rim	Rim 5.8D (100%); Body 18D (73%) x 12.1H (surv.)	C19-20 European Import
5.26	POT	POP	1	80	Bowl	RBB		Underglaze blue broad stroke design	Rim 13D (28%); Base 7D (53%); 4.4H	Qing & Wun Yiu
5.27	POT	HSF	2	209	Jar?	B		Brown glazed inside and outside	1. 8.5W x 14L; 2. 9W x 12.8L	
5.28A	POT	POP	1	139	Bowl	RBB	8	White glazed all over (except base of foot)	Rim 11.5D (47%); Base 5D (43%); 6H	C20?
5.28B	POT	HSF	1	27	Jar?	B		Brown glazed inside and outside	4.8W x 5.4L	
5.32	POT	POP	1	199	Bowl	BB		Underglaze bluish green decoration with stylised "Fu" character (blessing) at inside centre within unglazed ring; underside base also unglazed; 花瓷碟; 釉面有裂痕; 藍綠花紋; "福"字	Base 10.8D (100%); 1.8H (surv.)	Late Qing & Wun Yiu?
5.33A	POT	POP	1	134	Bowl	BB		Underglaze blue with possible floral decoration; unglazed ring	Base 8.5D (100%); 3.5H	Qing & Wun Yiu
5.33B	POT	POP	1	85	Bowl	BB		Full Base, no sides, underglaze blue porcelain, green fired	Base 6.6D (100%); 2.6H (surv.)	Qing & Wun Yiu
5.34A	POT	POP	1	9	Bowl	RB	2	Underglaze blue floral-fungus design inside and outside; bright blue	Rim 14D (10%); 3.7H	Late Qing & Dehua Fujian
5.34B	POT	POP	1	67	Bowl	RBB	3	Underglaze blue double happiness design (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 16D (9%); Base 6D (100%); 5.4H	Late Qing & Dehua Fujian
Tr. 6	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID

6.1	POT	POP	1	58	Cup	RBB	11	Underglaze blue petal, fungus and cross design; 2 parallel rings and blue dot inside	Rim 7.8D (72.5%); 3.7H	Late Qing, Wun Yiu
6.2	POT	POP	1	97	Bowl	RBB	2	Underglaze blue floral-fungus design outside and outside; spiral at inside centre base	Rim 14D (11.5%); Base 6.4D (50%); 6.5H	Late Qing – Dehua Fujian
6.3	POT	POP	1	29	Bowl	RB	2	Underglaze blue sparse floral-fungus design outside and fine strokes inside (probably fragments of same design)	Rim 12.5D (33%); 4.9H (surv.)	Late Qing – Dehua Fujian
6.5	POT	HSW	1	30	Teapot Spout	NA		Unglazed outside, brown glazed inside; fractured at teapot body so single (enlarged) perforation present in teapot wall	4.8W x 7.5L (teapot wall fragment); 8.9L overall	Guangdong made
6.6	POT	POP	1	90	Bowl	BB		White glaze and body with underglaze blue 6 or 9 symbol in a blue circle pearl mark at inside centre within unglazed ring	Base 5.4D (100%); 2.7H (surv.)	Late Qing, Fujian
6.7	POT	HSW	1	74	Lid	NA		Brown glazed cover for bowl or jar; patchy thin brown glaze inside	Rim 14.5D (38%); 3H	Late Qing
6.8	POT	POP	1	76	Bowl	BB	6?	Underglaze blue leaf-like design; simple stroke mark at inside centre; underside of base has workshop name "Chun-li" (meaning 'Spring profit')	Base 6.1D (100%); 3.2H (surv.)	Late Qing, Wun Yiu
6.9	POT	POP	1	61	Bowl	RBB	1	Underglaze blue floral-fungus pattern "immortal fungus"; possibly part of chrysanthemum motif	Rim 13D (35%); Base 7D (31%); 4.4H	Late Qing, Wun Yiu
6.10A	POT	POP	1	72	Bowl	RBB	1	Underglaze blue floral-fungus pattern "immortal fungus"; possibly part of chrysanthemum motif	Rim 13.5D (37%); Base 7D (35%); 4.3H	Late Qing, Wun Yiu
6.10B	POT	POP	1	24	Bowl	RB		Underglaze blue symbol on outside, might be Sanskrit	Rim 13.5D (13%); 4.6H	??
6.10C	POT	HSW	1	19	Jar?	B		Unglazed outside and brown glazed inside	5.6W x 7.5L	
6.11	POT	POP	1	109	Bowl	BB		Underglaze greenish blue small mark at inside centre base	Base 7D (100%); 2.1H (surv.)	Late Qing, Wun Yiu kiln
6.12	POT	POP	1	103	Bowl	RBB		Underglaze greenish blue possible petal/fungus pattern; green firing (low temperature); unglazed ring inside	Rim 15.5D (17.5%); Base 9D (37%); 4.9H	Late Qing, Wun Yiu kiln

6.13	POT	POP	1	74	Bowl	BB	10	Underglaze blue three vertical stripes design; unglazed ring inside	Base 9.5D (46%);	Late Qing
6.14	POT	POP	1	211	Storage Jar	RB		Brown glazed all over, with upright hooked rim; no evidence of lugs	Rim 10D (47%); 6.4H (surv.)	Late Qing
6.15	POT	POP	1	160	Bowl	RBB	3?	Underglaze blue probably 'double happiness' design (although symbol not present on surviving part of vessel)	Rim 15D (29%); Base 6.2D (100%); 5.3H	Late Qing, Dehua Kiln Fijian
6.16A	POT	POP	1	126	Bowl	BB		Underglaze blue 'wave-like' border around outside; inside centre base with blue 'Yan' character within unglazed ring	Base 6.7D (100%); 4.3H (surv.)	Late Qing, Wun Yiu
6.16B	POT	POP	1	58	Bowl	RBB		Underglaze blue possible 'cloud' design outside and floral design inside; white body	Rim 18.5D (16%); Base 10D (25%); 3.3H	Late Qing, Fujian kiln
6.17	POT	POP	1	223	Bowl	RBB		Underglaze blue with 3 long curving strokes around outside; entire outside lower wall and foot-ring unglazed; no decoration and entire lower wall and inside of base unglazed; (dipped); 2nd as oval in shape	Rim 14D (100%); Base 5.8D (100%); 4.8H	Late Qing-EC20; Wun Yiu or Guangdong kiln
6.18	POT	POP	1	50	Cup	RBB	11	Underglaze blue double border on outside rim and possible floral pattern; undecorated inside	Rim 7D (27.5%); Base 2.7D (100%); 4.9H	Late Qing, Fujian or Guangdong kiln
6.19	POT	POP	1	74	Bowl	RBB		Underglaze blue with floral design and 3 bands around base; possible Sanskrit motif; white fabric & fine bead rim	Rim 13.5D (31%); Base 6D (28%); 6.3H	Late Qing & Fujian kiln
6.20	POT	POP	1	104	Bowl	RBB	8	Green glazed outside, white glazed inside, underglaze blue stamp at underside base	Rim 14D (21%); 5.2D (50%); 6.8H	C20, possibly from Jingdezhen, Jiangxi
6.21	POT	POP	1	189	Bowl	RBB	1	Underglaze blue fungus and petal 'ling-chi' design outside (meaning 'immortal fungus'); inside with 'ling-chi' character at inside centre base within unglazed ring	Rim 13D (5%); Base 8.1D (100%); 5.4H	Late Qing, Wun Yiu
6.23	POT	POP	1	152	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; double banded blue border around inside base	Rim 13D (11%); Base 6.8D (100%); 6.4H	Mid-late Qing; Wun Yiu

6.24	POT	POP	1	172	Bowl	RBB		Underglaze blue dense strokes design outside; inside with broad unglazed ring and small double banded ring at centre; rounded form; unlike any other in assemblage	Rim 13.5D (28%); Base 6D (100%);	Mid-late Qing; Dehua Fujian
6.25	POT	POP	1	230	Bowl	RBB		Underglaze blue circular symbol on outside; inside undecorated; broad unglazed ring inside and lower wall, foot-ring and underside base all unglazed; red body suggests late date; green fired (2nd)	Rim c.16D (3.5%); Base 8.7D (100%); 5.6H	Late Qing-EC20, Wun Yiu
6.26	POT	POP	1	143	Bowl	RBB	1	Underglaze greenish blue floral pattern (Ling Chi or Bamboo motif?; inside with double blue banded border with small symbol at inside centre base; much better quality than others, most likely 18th-19th C, whereas most of the others are 19th-20th C.	Rim 14D (12.5%); Base 6.8D (100%); 6.2H	Mid-late Qing (C18-19), Wun Yiu
6.27	POT	HSW	1	83	Rice Grinding Basin	RB	13	Unglazed with flat-topped expanded rim; incised criss-crossed grinding grooves on inside	Rim 25D (11%); 7.4H (surv.)	Late Qing, Guangdong kiln
6.28	POT	POP	11	84	Bowl	BB	9?	Underglaze blue possible chrysanthemum design on outside; inside with double blue banded border	Base 6.8D (55%); 5.1H (surv.)	Late Qing, Wun Yiu
6.29	POT	POP	1	97	Bowl	RBB	2	Underglaze blue floral-fungus design outside and outside; small spiral at inside centre base within unglazed ring	Rim 15D (10%); Base 5.9D (100%); 6.7H	Late Qing, Dehua Fujian
6.30	POT	POP	2	76	Bowl	RBB	2	Underglaze blue floral-fungus design outside and outside; spiral at inside centre base	Rim 14D (5%); Base 6D (40%); 6.4H	Late Qing, Dehua Fujian
6.31	POT	POP	1	83	Bowl	RBB		Underglaze blue floral design outside with unidentifiable mark at inside centre base within unglazed ring	Rim 13.5D (25%); Base 7D (50%); 4.7H	Late Qing, Wun Yiu
6.32	POT	HSF	1	176	Jar?	BB		Unglazed outside, brown glazed inside; very thin walled (c.2-3mm);	Base 15.2D (100%); 1.5H (surv.)	Late Qing
6.33	POT	HSW	1	159	Storage Jar	RB	12	Lugged brown glazed outside and over upright bead rim on short vertical neck, unglazed inside; probably with 4 larger loop handles and 4 smaller lugs; may have had a spout for pouring—perhaps wine	Rim 9D (42%); 8H (surv.)	Mid-late Qing (C18-19)
6.34	POT	POP	1	79	Dish	RBB		Underglaze blue with two overlapping 'C'-shaped strokes, unglazed on outside below	Rim 9.4D (84%); Base	Late Qing, Wun Yiu

								rim; probably used to hold oil, a wick and used as a lamp?	5.2D (100%); 2.5H	
6.35	POT	HCW	1	??	Storage Jar	RB		Huge thick walled storage jar, brown glazed outside and unglazed inside	Rim 17D (100%); Body 38D (100%); 20.5H (surv.)	Mid-late Qing; Guangdong
Tr. 8	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
8.1	POT	POP	1	21	Small Cup	RBB	14	Underglaze blue cup with floral-fungus design in pairs around outside and '大' symbol on inside (meaning 'immortal fungus'); for kung fu tea or rice wine	Rim 4.7D (100%); Base 2.3D (100%); 2.4H	Late Qing, Wun Yiu
8.2	POT	POP	1	272	Bowl	RBB	2	Underglaze blue floral-fungus design outside and more sparse decoration inside; spiral at inside centre base; angular profile	Rim 12.8D (100%); Base 6.4D (100%); 6H	Late Qing-EC20, Dehua Fujian
8.3	POT	POP	1	55	Dish	RBB		Outside undecorated; underglaze blue diamond band around inside of rim and blue butterfly and floral design; with partially visible mark at underside centre base; peach or plum symbolising 'longevity' with butterfly for 'happiness'	Rim 11.5D (40%); Base 6.7D (50%); 2.5H	Late Qing, Jingdezhen Jiangxi
8.4A	POT	POP	1	208	Bowl	RBB	2	Underglaze blue floral-fungus design outside and more sparse decoration inside; spiral at inside centre base; angular profile	Rim 13D (15%); Base 6.1D (100%); 5.9H	Late Qing-EC20, Dehua Fujian
8.4B	POT	POP	1	57	Dish	RBB		Underglaze blue curving stroke design on outside, broad stroke and floral design inside	Rim 14.5D (20%); Base 9D (34%); 2.7H	Late Qing, Dehua Fujian
8.5	POT	POP	1	22	Cup	RBB	11	Underglaze blue floral-fungus design around outside and '大' symbol on inside (meaning 'immortal fungus'); for kung fu tea or rice wine	Rim 6.5D (42%); Base 3D (70%); 3.4H	Late Qing, Wun Yiu kiln
8.6	POT	POP	1	37	Small Lid or Stopper	NA		Underglaze blue with possible landscape design on outside; unecorated inside; cover for a jar or tea pot	Rim 6.5D (75%); 'Base' 3.8D (100%); 1.5H	Late Qing, Fujian or Guangdong
8.7	POT	POP	1	142	Bowl	RBB	3	Underglaze blue double happiness "囍" design (cf. AMO 2004.029.00028 Fat Tau Chau)	Base 7.5D (70%), 5.9H (surv.)	Late Qing, Fujian kiln

8.8	POT	POP	1	155	Bowl	BB		Underglaze blue with unidentifiable design outside; simple (blurred) mark at inside centre base surrounded by unglazed ring	Base 7.2D (100%); 3.5H (surv.)	Qing & Wun Yiu
8.9	POT	POP	1	75	Bowl	RBB	3	Underglaze blue double happiness "囍" design; (cf. AMO 2004.029.00028 Fat Tau Chau)	Rim 11D (3%); Base 5D (40%); 5.5H	Late Qing, Fujian kiln
8.10	POT	POP	1	96	Bowl	BB	6	Underglaze blue plum, orchid, bamboo, and stone design outside with unidentifiable mark at underside of base; inside with small 'C' mark at centre of base	Base 6D (100%); 4.8H	Mid to late Qing, Wun Yiu kiln
8.11	POT	POP	1	226	Bowl	RBB		Underglaze blue design with three 'symbols' around outside of vessel: maybe 'bamboo', 'eternal fungus', and unidentifiable squiggle	Rim 13.5D (100%); Base 5.5 (100%); 5.5H	Late Qing, Wun Yiu
Tr. 9	MAT. CAT.	MAT. TYPE	No.	WT. (g)	FORM	PART	AN	DESCRIPTION	DIMENSIONS	DATE & ID
9.0	GLA	VSL	1	100	Ink Bottle	RBB		Complete mould-blown D-Shaped ink bottle with moulded letter "L" under base	6.4sq in plan x 4H (over rim)	??
9.1	POT	POP	1	73	Cup	RBB	11	Underglaze blue floral design with 2 parallel bands at rim outside; 2 parallel bands inside; simple stroke mark at inside centre; design has many parallels with background of 'double happiness' and some 'chrysanthemum' bowls	Rim 8.7D (67%); Base 3.4D (100%); 4.6H	Late Qing; Fujian, maybe Dehua
9.2	POT	POP	1	61	Cup	RBB	11	Underglaze blue petal, fungus and cross design; 2 parallel rings and blue cross inside; 青花瓷杯，胎色較白，外壁飾"x"紋，內壁底部2圈、"x"紋。	Rim 7.9; Base 3D; 3.8H	Late Qing; Wun Yiu
9.3	POT	POP	1	45	Plate	RBB		Underglaze blue with cranes and Buddhist lions 'playing with broccaded balls' on inside; outside with elongated ?leaf design; 瓷碟(少於1/4)，青花，龍爪紋，胎土較白	Rim 21D (5%); Base 12D (22.5%); 3.5H	Late Qing (C19), Jiangxi
9.4	POT	HSF	1	541	Storage Jar	RB	12	Four lugged storage jar with upright triangular hooked rim, brown glazed outside, thin brown glaze inside; 陶罐，4耳	Rim 9.3D (100%); 11.1H (surv.)	Late Qing? Guangdong?
9.5	POT	POP	1	279	Bowl	RBB	2	Underglaze blue floral-fungus design outside and more sparse decoration inside; spiral at inside centre base within unglazed ring; angular profile 內壁碗底螺旋紋，內外壁均有花紋，碗口有籃圈	Rim 14D (100%); Base 6.5D (100%); 6.3H	Late Qing, Dehua Fujian

9.6	POT	POP	1	46	Bowl	RBB		Underglaze blue ?dragon or mythical beast design; finely made with white body; 瓷碗(少於1/4), 釉面帶灰點, 青花。貌似蝦紋, 內壁碗底2圈。	Rim c.15D (8%); Base 7D (12%); 5.8H	Late Qing & Fujian or Guangdong kiln
9.7	POT	POP	1	125	Bowl	RBB		Underglaze blue with Buddhism influenced design perhaps with waves; character at inside centre base and rhombic panel mark at underside centre base; finely made vessel with flaring rim; better quality than much of assemblage? 青花瓷碗, 胎土顏色較深, 碗底(外)有方格紋, 外壁有花紋, 內壁底部有花紋。	Rim 14D (9%); Base 5.8D (100%); 6.2H	Late Qing & Fujian or Guangdong kiln
9.8	POT	POP	1	71	Small Lid or Stopper	NA		Underglaze blue with possible fish design on outside; unecorated inside; cover for a jar or tea pot; 青花瓷蓋, 山紋, 胎土較白 (Compare w/ tr3)	Rim 8.2D (100%); 'Base' 5.5D (100%); 1.6H	Late Qing, Fujian or Guangdong
9.9	POT	POP	1	160	Bowl	RBB		Underglaze blue with possible foliage and butterfly design; broad unglazed ring inside; 青花瓷碗, 只剩底部, 胎土較白, 碗底有疊燒痕, 外壁有花紋。	Rim 12.5D (26%); Base 7.1D (100%); 5H	Late Qing & Fujian or Guangdong kiln?
9.10	POT	POP	1	160	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design double banded blue border around inside; 青花瓷碗, 胎土為淺灰色, 釉色轉綠, 內壁底部2圈, 外壁有花紋。	Rim 13.5D (29%); Base 6.6D (100%); 6.2H	Late Qing; Wun Yiu
9.11	POT	HSW	1	167	Storage Jar	RB		Brown glazed small jar with upright bead rim on short neck above rounded shoulders; suggestion of globular form below shoulder; 陶罐	Rim 7.4D (100%); Body 13D; 6H (surv.)	Qing & Guangdong product ?
9.12	POT	POP	1	180	Bowl	BB		Underglaze blue over grey body; no visible decoration; broad unglazed ring at inside base; 瓷碗, 胎土顏色較深。內底有“一”紋, 外壁無。	Base 8D (100%); 4H (surv.)	Qing & Wun Yiu
9.13	POT	POP	1	279	Bowl	RBB	2	Underglaze blue floral-fungus design outside and inside; spiral at inside centre base; angular profile; 青花瓷碗, 釉面帶灰點, 胎土色較深。內壁底部有螺旋紋, 內外壁均飾青花。	Rim 14D (100%); Base 6.5D (100%); 6.3H	Late Qing, Dehua Fujian
9.14a	POT	POP	1	109	Bowl	RBB	8	Brown glazed outside; bluish white glaze inside 瓷碗, 外壁為黑灰色釉面, 內壁為白色	Rim 12.5D (23%); Base 5.5D (70%); 5.5H	C20

9.14b	POT	POP	1	111	Bowl	BB		Underglaze blue ?floral design outside; single blue line inside with character at inside centre & unglazed ring; 青花瓷碗，只剩底部，外壁飾花紋，內部碗底有疊燒痕，波浪紋。	Base 7.3 (c.65%); 3.8H (surv.)	Qing & Wun Yiu
9.14c	POT	POP	1	35	Bowl	RBB	3	Underglaze blue double happiness design; http://hkaas.lcsd.gov.hk/hkaas/objectdetail.jsp?objectID=32166&lang=2 ; 外壁紋路與9.35相似; Ref 《南海絲綢之路文物圖集》P.117, 青花“囍”字紋碗; 其他花紋	Rim 16D (7.5%); Base too small to calc.; 7H	Late Qing; Fujian, maybe Dehua
9.14d	POT	POP	1	29	Bowl	RB		Underglaze bluish green ?floral design; green fired?; 瓷片，胎土色較深，外壁少許花紋	Rim 14D (12.5%); 5.1H	Qing & Wun Yiu
9.15	POT	POP	1	93	Bowl	BB		Underglaze blue with unidentifiable decoration; simple mark at inside centre base within unglazed ring; green fired? 青花瓷碗底部，有疊燒痕，外壁飾花紋	Base 5.6D (100%); 3.4H (surv.)	Qing & Fujian kiln?
9.16	POT	POP	1	153	Bowl	RBB	2	Underglaze blue floral-fungus design outside and more sparse decoration inside; small spiral at inside centre base; angular profile; 青花瓷碗底部，釉面有裂痕，內壁底部有螺旋紋，外壁飾花紋。	Rim 12D (18%); Base 5.7D (100%); 6.1H	Late Qing, Fujian
9.17	POT	POP	1	102	Bowl	BB		Underglaze blue floral-leaf design; three dots mark at inside centre base; nice quality; 青花瓷碗底部，胎土較灰，內部碗底有“·：三點，外壁飾青花。	Base 6.2D (100%); 4.3H (surv.)	Mid-late Qing & Wun Yiu
9.18a	POT	POP	1	98	Bowl	RBB	6?	Underglaze blue probable plum, orchid, bamboo, and stone design; 2 parallel lines inside; simple stroke mark at inside centre; grey body (青花瓷碗，胎土為淺灰色，外壁飾竹紋。)	Rim 13.5D (25%); Base 7D (42%); 5.9H	Qing; Wun Yiu
9.18b	POT	POP	1	86	Bowl	BB	3?	Greenish blue underglaze design (probably 'Double Happiness'); surviving part undecorated inside (青花瓷碗，只剩底部，胎土為灰色，外壁飾花紋。)	Base 6D (100%); 2.9H (surv.)	Qing; Wun Yiu
9.19	POT	POP	1	288	Bowl	RBB		Green underglaze ?grass/leaf design; unglazed ring inside (瓷碗，胎土顏色較白，碗壁飾綠色花紋，有疊燒痕)	Rim 13.4D (45%); Base 5.5D (100%); 6.3H	Late Qing; Fujian or Guangdong?
9.20	POT	POP	1	224	Bowl	RBB	6	Greenish blue underglaze plum, orchid, bamboo, and stone design; 2 parallel lines inside; small simple stroke mark at centre inside; quite angular form (青花瓷碗，胎土較灰，外壁竹紋，內壁碗沿及底部有	Rim 12.7D (43%); Base 6.2D (100%); 5.8H	Late Qing; Wun Yiu

								平行圓圈（碗沿一圈，底部兩圈）青花顏色偏綠。		
9.21	POT	POP	1	43	Cup	RBB	11	Underglaze blue petal, fungus and cross design; 2 parallel rings and cross mark at inside centre base (cf. AMO from Lam Tei 005.026.00013); 青花瓷杯，內壁底部有"X"紋及2圈，外壁有花紋。	Rim 7.5D (15%); Base 2.9D (100%); 3.7H	Late Qing, Wun Yiu
9.22	POT	POP	1	185	Bowl	RBB	2	Underglaze blue floral-fungus design outside and more sparse decoration inside; spiral at inside centre base; angular profile; 青花瓷碗，只剩底部，胎土較白，內壁碗底有螺旋紋，外壁有花紋。	Base 6.3D (100%); 5.4H	Late Qing-EC20, Dehua Fujian
9.32 (orig. tab. 23)	POT	POP	1	41	Cup	RBB	11	Underglaze blue petal, fungus and cross design; 2 parallel rings and cross mark at inside centre base (cf. AMO from Lam Tei 005.026.00013); 青花瓷杯，胎土為淺灰色，內壁底部有"r"紋，外壁飾花紋。	Rim 6.5D (100%); Base 3D (100%); 3.1H	Late Qing, Wun Yiu
9.33A (orig. tab. 24a)	POT	POP	1	301	Bowl	BB	1	Underglaze blue fungus and petal 'ling-chi' design outside (meaning 'immortal fungus'); inside with 'ling-chi' character at inside centre base within broad unglazed ring; 青花瓷碟，有疊燒痕	Base 10.5D (100%); 4.4H (surv.)	Late Qing, Wun Yiu
9.33B (orig. tab. 24b)	POT	POP	1	47	Bowl	BB		Underglaze blue with possible bamboo-leaf decoration outside and blue spot at inside centre base within unglazed ring; 青花瓷碟，有疊燒痕	Base 7.1D (50%); 2.3H (surv.)	Late Qing & Wun Yiu
9.34 (orig. tab. 25)	POT	POP	1	152	Bowl	RBB	6	Underglaze blue plum, orchid, bamboo, and stone design; double banded blue border around inside base; 青花瓷碗，胎土較深色，外壁飾竹紋，內壁底部有2圈。 Bamboo	Rim 13D (11%); Base 6.8D (100%); 6.4H	Mid-late Qing; WunYiu
9.35 (orig. tab. 26)	POT	POP	1	130	Bowl	RBB	3	Underglaze blue double happiness "囍" design; (cf. AMO 2004.029.00028 Fat Tau Chau); 青花瓷碗，胎土顏色較白，外壁為青花纏枝花卉紋，及"囍"字，內壁無裝飾。Ref 《南海絲綢之路文物圖集》 P.117，青花"囍"字紋碗；其他花紋 http://hkaas.lcsd.gov.hk/hkaas/objectdetail.jsp?objectID=32166&lang=2	Rim 16D (27%); Base 7D (50%); 6.9H	Late Qing; Fujian, maybe Dehua
9.36A	POT	POP	1	130	Bowl	RBB	6?	Underglaze blue plum, orchid, bamboo, and stone design; inside with 2 parallel lines; stylised mark at inside centre; grey body	Rim 14D (18%); Base 14D (100%); 6.5H	Late Qing; Wun Yiu
9.36B	POT	POP	1	44	Vase	RB		Greyish white glaze; trumpet rim on tall slender neck; rounded shoulder; undecorated	Rim 5D (46%); 8H (surv.)	Late Qing; Jiangxi

										Jingdezhen
9.36C	POT	HSW	1	15	Cooking-Serving Dish	RB	7	Carinated flat-bottomed dish brown glazed inside & above carination outside; sooting suggests use for cooking, although often also used for serving food.	Rim 21D (7%); 4H (surv.)	Guangdong product ? Qing-EC20
9.37	POT	POP	1	273	Bowl	RBB	3	Blue underglaze 'double happiness' design; inside undecorated; poor quality and green fired; 2nd?	Rim 17D (14%); Base 7.5D (100%); 7.5H	Qing; Fujian?
9.38	POT	POP	1	281	Bowl	RBB		Underglaze bright blue plum, orchid, bamboo, and stone design; simple stroke mark at inside centre; angular form; twisted & probably a 2nd	Rim 13.5 (77%); Base 5.7D (100%); 6.8H	Late Qing & Wun Yiu
9.39	POT	POP	1	155	Bowl	BB	6	Underglaze blue plum, orchid, bamboo, and stone design; 2 parallel lines inside; simple 2 stroke mark at inside centre	Base 6.3D (100%); 5.5H (surv.)	Mid-late Qing; Wun Yiu
9.40	POT	POP	1	251	Dish	RBB		Blue underglaze ?character at inside centre; no decoration visible on body inside or outside; unglazed ring inside	Rim 20D (14.5%); Base 10D (100%); 4H	Qing; Wun Yiu
9.41	POT	POP	1	484	Dish	RBB	2	Blue underglaze 'floral-fungus' design; has "Fuk" (Good Fortune) character at inside centre within unglazed ring	Rim 21D (10%); Base 10.7D (100%); 5.1H	Qing; Wun Yiu
9.42	POT	HSW	1	871	Storage Jar	RB	12	4 lugged storage jar; brown glazed inside & outside; upright triangular rim (orig. 陶罐)	Rim 12D (100%); 9H (surv.)	Guangdong product ? Qing-EC20

Appendix 2

Latitude = 22 20'.578 N Longitude = 114 22'.946 E [WGD] Square Number = 1113
State = LIVE

Wreck Number 65151 Classification = Unclassified
Symbol WK 16.7 Largest Scale Chart = 4126
Charting Comments
Old Number
Category Dangerous wreck

WGS84 Position Latitude = 22 20'.578 N Longitude = 114 22'.946 E
WGS84 Origin Original
Horizontal Datum WGD WGS (1984)

Position Method
Position Quality Precisely known
Position Accuracy
Area at Largest Scale No

Depth 16.7 metres
Drying Height
Height
General Depth 24 metres
Vertical Datum Lowest astronomical tide
Depth Method
Depth Quality Least depth known
Depth Accuracy
Conspic Visual NO Conspic Radar NO
Historic NO Military NO Existence Doubtful NO
Non Sub Contact NO

Last Amended 18/11/2004
Position Last Amended
Position Last Latitude = Longitude =

Name
Type
Flag
Dimensions Length = Beam = Draught =
Tonnage
Cargo
Date Sunk

Sonar Dimensions Length = Width = Shadow Height =
Orientation

Magnetic Anomaly
Debris Field
Scour Depth = Length = Orientation =

Markers
General Comments

Circumstances of Loss

Surveying Details
**HH550/414/04 18.11.04 WK 16.7MTRS IN 2220.578N, 11422.946E [WGD]. (HONG KONG NM 22/40/04). - NM
84/05.